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Musical Courier

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Canadian Pianist

APRIL 20, 1944
20 cents

Metropolitan Opera Association

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MUSICAL COURIER

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Music in War and Peace Forms Theme of Cincinnati Meeting Of Teachers and School Heads

By MARJORIE GARRIGUE

Cincinnati

The joint convention of the Music Teachers National Association and the National Association of Schools of Music, which had as its subject Music in War and in Peace, closed here on March 26 after sessions of extreme interest, attended by many of the leading musicians of the country. The membership of the MTNA has more than doubled in the last year, and 557 regular members were present, besides many notables in the fields of musical composition, performance and pedagogy. Convention headquarters were at the Hotel Netherland Plaza.

The choice of officers of the MTNA resulted in the re-election of James T. Quarles, as president. Others elected were Paul J. Weaver, of Cornell University, vice-president; and Wilfred Bain, of Texas State Teachers College, secretary. Other officers were re-appointed. Additions to the executive committee include Donald M. Swarthout, the retiring secretary; Roy Underwood, Michigan State College; John O. Samuel, executive secretary of the Ohio Music Teachers Association; and Ada Bicking, director of the Indianapolis Conservatory of Music.

Convention Opening

The convention opened, after addresses by the president, and leading representatives of other musical groups, with a general session on the subject, Music in War, Raymond Kendall of New York, treasurer, presiding. Edwin Hughes of New York spoke on War Reactions on Music, in interesting fashion. Leon Carson, also of New York, discussed the need for greater provision for Social Security for musicians. Lt.-Col. Howard Bronson, in charge of the Music Section of Special Services, sent Capt. Claude Rosenberry as his deputy to read his paper on Music in the Army. Mr. Burrows was heard on the subject, School Music in the War Effort, and Lt. James N. Thurmond, Director of the Navy School of Music, was the speaker on music in that branch of the service. Rare old works were sung by the Western College Singers, of Oxford, O., Everett B. Helm, director.

Some Highlights

There were many highlights during the combined conventions, but throughout those days and evenings of meetings, forums, conferences, lectures, recitals and concerts, the personalities of Howard Hanson, Donald Swarthout, Eugene Goossens, Quincy Porter, James Quarles and Burnet Tuthill were especially prominent.

Perhaps the most significant musical event was the performance by the Roth String Quartet of three works by contemporary composers. The concert took place in Taft Art Museum, the mansion which formerly served as the home of Mr. and Mrs. Charles P. Taft. The audience was composed of the most discriminating musicians that could be selected from the American scene. The Quartet played superbly a Prelude and Fugue by Roy Harris, a Quartet by Eugene Goossens and, finally, a Quartet by Quincy Porter. Opinions were varied on the work of Mr. Harris, but there was unanimity of praise for the delicacy and charm of Mr. Porter's work and for the emotional profundity and technical structure of the Goossens Quartet.

On Friday, a mass assemblage congregated for the Federation of Music Clubs luncheon in the Hall of Mirrors in the Netherland Plaza, presided over by Mrs. Guy Patterson Gannett, National Federation president. On this occasion Dr. Howard Hanson delivered an especially challenging address. Dr. Hanson lauded the great progress in the field of music education, with emphasis on the fact that music education follows a distinctly American pattern. The development in school music education has been remarkable and unique, he said. Dr. Hanson pointed out that we have created an American school of

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Guggenheim Fellowships Won by 7 Musicians

Seven musicians are among the 69 winners of Guggenheim Fellowships announced for this year. Due to the war, five winners who are now in service will receive their awards as soon as they are discharged, including Cpl. Gail Kubik, now serving with the army in Europe.

Robert Shaw, conductor of the Collegiate Chorale, was granted a fellowship "to assist him to study musical theory and the techniques of instrumental and choral conducting, and to prepare a book on the development of symphonic choruses for the performance of modern choral music." Martha Graham was awarded a second fellowship to assist her "to continue her creative work in the dance." Composers receiving awards were Theodore W. Chanler, Ipswich, Mass., Norman Dello Joio and Harry Partch, New York; and Normand Lockwood, Oberlin College, Ohio.

The current awards are the 19th since the establishment of the Guggenheim Foundation. The stipends are usually $2,500 annually.

Toscanini to Lead Massed Concert for Red Cross

A gala concert under Arturo Toscanini featuring the combined New York Philharmonic-Symphony and the NBC Symphony, with a chorus of 600, will be given on May 25 at Madison Square Garden, New York, in aid of the Red Cross. Vocal soloists will be Zinka Milanov, soprano; Nan Merriman, mezzo-soprano; Jan Peerce, tenor, and Nicola Moscona, bass, and the program will be made up of works by Verdi and Wagner.

DONALD M. SWARTHOUT,

Dean of the School of Fine Arts of the University of Kansas, new president of the National Association of Schools of Music.

Tour of Metropolitan Singers To Buenos Aires Cancelled

Although they had been engaged previously to sing this summer at the Teatro Colon in Buenos Aires, several leading artists of the Metropolitan Opera will not do so this year, according to an announcement made early in April. André Mertens, director of the South American and Mexican Division of Columbia Concerts, Inc. under whose management the tours had been booked, stated that the artists would appear later this season at Rio de Janeiro, as previously planned. Those who were to have been heard in Buenos Aires were Rose Bampton and Zinka Milanov, sopranos; Bruna Castagna, contralto; Charles Kullman, tenor, and Leonard Warren, baritone.

"No reason for the curtailed opera season in Buenos Aires was given," Mr. Mertens said, "but it is my understanding that it is due to the uncertain situation surrounding the administration of the Teatro Colon."

Mr. Mertens stated that Floro Ugarte, its former general director, had resigned four months ago, and no successor had yet been appointed. Recent political changes in Argentina were believed responsible for the cancellation of the usual international season.

Omaha Symphony Suspends Concerts for Duration

OMAHA, NEB.—The Omaha Civic Music Association, Eileen Kelliher-Jeffers, president, announces that it will suspend further concerts by the Omaha Symphony Orchestra for the duration. Omaha's Morning Musicale closed its season by presenting Frances Magnes, violinist, with Walter Roberts at the piano, March 21, at Joslyn Memorial Concert Hall. Beethoven's "Kreutzer" Sonata showed both young artists at their best.

Metropolitan On Tour As Its Season In New York Ends

The Metropolitan Opera closed its home season on April 8, terminating a series of 138 performances in 20 weeks, conspicuously successful from the box office aspect. The company set out on a tour that includes eight performances in Boston (April 10-15), thirteen in Chicago (April 17-29), a side trip to Milwaukee (April 20), eight presentations in Cleveland (May 1-6), and a visit to Rochester (May 7). In addition, ten operas were sung in Philadelphia during the winter.

Artists in New Roles

The final weeks at home were distinguished by successful assumptions of new roles by some of the younger singers. A case in point was the extra Parsifal performance on March 22, which brought an event of interest and pride particularly to Americans. A native tenor, Emery Darcy, sang the title role and scored a ringing success with his fresh, splendidly used voice, his consistently intelligent delivery of the music and text, and his sincere and purposeful acting. He was applauded to the echo for his achievement, which completely surprised his hearers, who had heard him previously only in minor parts. Darcy is headed for a brilliant future at the Metropolitan. Astrid Varnay was the Kundry on this evening, and conquered her difficult assignment effectively, with tones of ample power and dramatic as well as sensuous colorings. The rest of the cast was in familiar hands, with Emil Cooper conducting.

On March 25 there was a matinée double bill of Cavalleria and Pagliacci (both led by Sodero) the former with Ella Flesch, who did a routined and effective Santuzza to Tokatyan's equally seasoned Turiddu. Others concerned

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Dayton Gives Dvorak Work as Lidice Memorial

DAYTON, O.—As a memorial to the martyrs of Lidice, the Dayton Philharmonic Chorus and a symphony orchestra drawn largely from the Cincinnati Symphony and Opera under William J. Krebs, performed Dvorak's Stabat Mater at Memorial Hall on April 3. The Mayor of this city by proclamation set aside the day as one of memorial to the war dead of Czechoslovakia. An exhibit of contemporary and 17th Century Czech art had been arranged at the Dayton Art Institute, under the patronage of E. J. Hajny, consul at Cleveland of the Czech Government in Exile.

B. A. D.

Kansas City Re-engages Kurtz

KANSAS CITY.—Efrem Kurtz, who is concluding his first season as conductor of the Kansas City Philharmonic Orchestra, has been re-engaged for two years.

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Sixty-Fifth Year
April 20, 1944

LA MUSICA DE LOS ESTADOS UNIDOS

Un Sencillo Repaso Dedicado a Nuestros Vecinos del Sur

Por LEONARD LIEBLING

Redactor-en-Jefe del "Musical Courier"

Es grande el trecho que media entre las flautas, los tom-tom indígenas y los indios primitivos norteamericanos, y las orquestas sinfónicas, las compañías operáticas y los compositores que actualmente existen en los Estados Unidos. El crecimiento ha sido tan fenomenal como lo han sido los progresos materiales de este país, y hasta más aún, porque su verdadera historia musical cuenta únicamente con poco más de 300 años, remontándose a la Nueva Inglaterra de 1620, fecha en que los emigrantes Puritanos se establecieron en Plymouth, estado de Massachusetts.

Era esa una comunidad estrictamente religiosa de protestantes y la música que empleaban consistía casi totalmente de himnos cantados. Estaba prohibido llevar instrumento alguno a las iglesias, y en sus hogares difícilmente se econtraban éstos sino hasta más después, cuando las familias de mayores pretensiones instalaron órganos, pequeños y toscos como parte del mobiliario de sus salas. Hubo de pasar largo tiempo antes de que la Nueva Inglaterra imitase el ejemplo de Nueva York, Filadelfia y varias ciudades del sur del país y se permitiera disfrutar de la música secular que por tanto tiempo había exorcizado. Una vez convertidos, sin embargo, los puritanos más jóvenes y sus descendientes inmediatos, ampliaron sus gustos musicales tan extensamente como los demás americanos de las Colonias.

La Revolución Francesa, tanto como las dificultades de la vida en ultramar, obligaron a muchos europeos de cultura a cruzar para este lado del océano, y al venir trajeron consigo su amor por la música y sus conocimientos musicales, los cuales pronto habrían de encontrar una fructuosa bienvenida en el Nuevo Mundo. En 1848 sufrio Europa nuevos disturbios políticos, y se produjo entonces una verdadera ola de inmigración, particularmente desde Alemania, donde toda familia con pretensiones a cultura solía comulgarse con Bach, Handel, Haydn, Beethoven y Mozart. Fueron muchos los músicos extranjeros que se radicaron aquí, mientras que otros venían en jira por el país. Las funciones operáticas y de concierto atraían cada vez mayor público, y surgieron sociedades corales, organizaciones dedicadas a la música de cámara, y orquestas sinfónicas. Aun así, no fué sino hasta el 1845 que un compositor americano escribio una ópera, la "Leonora" de William Henry Fry. Tenía por base la obra "Dama de Lyons" de Bulwer-Lytton. Diez años después, en 1855, se escribió la primera ópera sobre tema americano, con música por un americano, y fué "Rip Van Winkle" de George F. Bristow, cuyo libreto era una adaptación del cuento de Washington Irving. La primera sinfonía por un americano, John K. Paine, apareció tardíamente en el 1876. Fué ésta la primer obra americana que se mereció elogios en Europa, lo cual se debió posiblemente a que su música se asemejaba en todo a las rigurosas normas extranjeras.

Billings, el Primer Iconoclasta

Un compositor americano de mucho antes, William Billings (1746-1800) fué una de las primeras figuras importantes que se dedicó profesionalmente a la música, y tuvo también la osadía de apartarse de las rigurosas reglas que gobernaban la escritura de salmos en su época, procurando popularizarlos mediante rudimentarias tentativas en el contrapunto libre. Billings era criundo de la Nueva Inglaterra, pero en Filadelfia, mucho más adelantada en cuestiones musicales, había surgido Francis Hopkinson (1737-1791) un aficionado, con verdadero talento, que llegó a escribir canciones bien modeladas, de melodiosa gracia así como cantatas y composiciones corales que se aproximaban mucho al oratorio. Jorge Wáshington era un ferviente admirador de Hopkinson (como también lo era Tomás Jéfferson) y ambos se carteaban con mucha frecuencia. Hopkinson, que era un patriota ardiente, fué uno de los firmantes de la Declaración de Independencia, y desempeñó cierto número de puestos públicos. Siendo en lo general un hombre versátil, redactaba también sus propios textos, e inventó un método perfeccionado para utilizar las plumas del clavicordio.

La música folklórica existía a través de esa época, pero era de raigambre europea. En las colonias establecidas por las diversas nacionalidades, ya fueren éstas inglesas, españolas, francesas o alemanas, la influencia étnica predominaba en sus canciones, observándose únicamente algunas variaciones graduales en el ritmo que les daban un carácter propio del nuevo ambiente. En esas melodías no había indicio alguno de música india, a pesar de que los primeros colonizadores eran vecinos de los pieles rojas, y se mezclaban con ellos. En el sud central y oriental, grandemente poblado por los negros, se propagó un tipo de música que reflejaba la nostalgia de esos africanos trasplantados, y expresaba a la vez la ingénua creencia que les inspiraba su recién adquirida religión. En esas tonadas aparecían singularidades de ritmo que también se oían en las cantinelas de los vaqueros del oeste, y en sus números de baile, así como en los bailes de los negros. En esta clase de ritmos, algunos exóticos, otros expresamente cómicos, ha estribado desde un principio, la distinción principal entre la música europea y la típicamente americana. Las más conocidas son, quizás, las canciones de Stephen Foster (1826-1864), originador de baladas sencillas, con armonías elementales y texto fácil, las cuales resultaron tan gratas para el corazón americano, que vinieron quedándose como canciones folklóricas perdurables. En esa categoría se encuentran, además, algunas que surgieron de nuestras guerras, principalmente de la Revolución, la Guerra Civil y la Gran Guerra. A diferencia de los compositores europeos, quienes desde un principio interpolaron la música folklórica en sus composiciones sinfónicas, nuestros creadores americanos comenzaron a emplearla extensamente en sus obras orquestales sólo en los últimos años.

Este artículo no profundizará ya más en los orígenes de la música de los Estados Unidos, pero el que escribe creyó necesario mencionar algunos datos históricos, a fin de poner en claro sus derivaciones para aquellos de nuestros vecinos de Centro y Sud América que no hayan hecho un estudio especial del tema.

Nacimiento de la Filarmónica de Nueva York

La época de mayor realce musical en los Estados Unidos data desde aproximadamente 1842, en cuya fecha se fundó la Orquesta Filarmónica de Nueva York, siendo desde entonces accesibles las grandes obras sinfónicas del Viejo Mundo, a través de un grupo plenamente dotado, y bajo la dirección de conductores competentes. Previamente se habían hecho algunas tentativas aisladas para establecer orquestas permanentes en diversas ciudades, pero en ningún caso con éxito duradero. Hoy en día contamos con cerca de 200 orquestas de dimensiones respetables, tanto númerica como sinfónicamente, de las cuales unas 20 son de relevantes méritos, y entre ellas se cuentan algunas de eminencia insuperable. Casi todas nuestras ciudades de regular importancia tienen su propia orquesta sinfónica, y muchas otras orquestas están en formación.

Quisiéramos poder decir lo mismo acerca de las compañías operáticas, pero lo admitimos con pena, que los Estados Unidos conocen sólo un organiamo de verdadera permanencia en su clase, y es la Opera Metropolitana, fundada en Nueva York en 1883. Las únicas otras ciudades que pudieron sostener sus proprias y duraderas compañías, en plan de funciones por toda la temporada de Invierno, fueron Nueva Orleans, San Francisco y Chicago. La Metropolitana es la única hoy en día que da funciones la temporada entera, si bien la compañía ambulante San Carlo realiza giras prolongadas, y algunas comunidades disfrutan varias semanas seguidas de ópera durante el verano y el otoño. Otras compañías, de menor importancia, realizan de vez en cuando series intermitentes de funciones en varias ciudades, y los estudiantes de las principales academias musicales dan a veces sus proprias funciones. No es preciso hacer una lista de los cantantes y conductores famoso que han participado en la ópera de los Estados Unidos, ni de los que actualmente pertenecen al elenco, ya que muchos entre ellos han pisado los escenarios de Argentina, Brasil, México, Cuba y otros países del sur en este lado del Atlántico. Se antoja redundante mencionar el muy conocido hecho de que Toscanini comenzó su carrera como director en Río de Janeiro, en 1886, y que Caruso cantó en Buenos Aires, antes de aparecer en la Metropolitana de Nueva York. Hace algunos años, Toscanini se dió a conocer al sur de nuestras fronteras, como director de orquesta sinfónica, cuando realizó una gira por allá con la Orquesta Sinfónica de la NBC.

El Movimiento Concertista en su Apogeo

La vida concertista de los Estados Unidos se encuentra hoy en día en su apogeo, tanto en magnitud como en popularidad, a pesar de todo el dinero y todas las energías que se derrochan en el esfuerzo bélico. Casi no falta ciudad donde no se dén series de conciertos ante espectadores abonados, o conciertos en grupos, así como recitales personales, contratados bajo la dirección de varias agencias centrales importantes y bien organizadas, así como por docenas de empresarios individuales, todos los cuales giran con capital

PARTE DE LA CONCURRENCIA

que acude á la inaguración de la temporada del Metropolitan Opera á Nueva York.

propio. Sólo en algunas cuantas ciudades existe la subvención municipal o del estado (en extremo reducida) para la ópera, los conciertos o academias de música. El Gobierno de los Estados Unidos no presta el más mínimo apoyo. Aun la llamada Orquesta Nacional de Wáshington está sostenida con capital privado. Nosotros los del norte bien podíamos seguir el ejemplo de los gobiernos municipales y nacionales de Centro y Sud América, los cuales construyen teatros de la ópera, y aportan sumas de dinero tanto a orquestas como a compositores y artistas talentosos.

Los Comités Femeninos Como Factores Importantes

La actividad que existe en el terreno operático y concertista de Norte América obedece principalmente a la iniciativa de la mujer, en quien nuestros empresarios tiempo ha reconocieron sus principales patrocinadores. Contamos, como un factor, una Federación Nacional de Asociaciones Musicales, la cual consiste casi totalmente de mujeres, con cerca de 3,000 organizaciones, que comprenden unos 300,000 miembros. Todas las orquestas son auxiliadas por los Comités Femeninos que contribuyen eficazmente para reunir la garantía económica que se requiere cada año. Aun la Opera Metropolitana cuenta con semejante grupo femenino, conocido por el nombre de la Guilda Metropolitana de la Opera, sin cuya cooperación esa gran institución difícilmente podría existir. La Guilda desenpeñó un papel principal estos últimos meses cuando ayudó a obtener la suma aproximada de $320,000 (dólares) que fueron recolectados entre el público a fin de cubrir el déficit de 1944-45, y el costo de iniciar la próxima temporada.

Otros elementos que nos están volviendo un país verdaderamente musical son nuestras escuelas públicas, colegios y universidades, la mayoría de los cuales enseñan musica, y tienen sus bandas, coros y orquestas. Una docena de conservatorios eminentes, algunos de ellos dotados por algún donante acuadalado, y los cuales no funcionan por negocio, cuentan con grupos operáticos y sinfónicos proprios, y año tras año despiden nuevos grupos de jóvenes graduados, perfectamente preparados, para engrosar las filas de los jóvenes artistas salidos de innumerables escuelas y estudios musicales de propiedad particular.

Compositores Extranjeros dan Clases Aquí

Vale decir que nunca en la historia musical ha disfrutado país alguno de tantos grandes maestros como los que se encuentran actualmente aquí, muchos de ellos obligados a salir de Europa por las intolerables condiciones artísticas que allá prevalecen. Y muchos compositores extranjeros han cruzado también el mar a granel, entre otros Bartok, Korngold, Toch, Castelnuovo-Tedesco, Kalmann, Oscar Straus, Krenek, Weill, Stravinsky, Martinu, Gretchaninoff, Schönberg, y Weinberger, para mencionar solo unos cuantos. Por la misma razón, el país está pletórico de excelentes conductores, recien radicados, tres de ellos sólo en la Opera Metropolitana; George Szell, Bruno Walter y Sir Thomas Beecham. Una verdadera legión de grandes instrumentalistas y cantantes europeos participan activamente en el medio ambiente musical de los Estados Unidos, y todos ellos trabajan con éxito pecuniario en recitales, compañías operáticas, con orquestas, en la radio, el cine, o grabando discos. Los Estados Unidos van a la vanguardia de otros países en cuanto al número de radios, fonógrafos y pianos que se hallan en domicilios particulares. Especialmente el fonógrafo y la radio han sido factores potentes en la difusión de nuestra cultura y apreciación musicales.

Por muchas décadas los americanos de esta parte del mundo—al decir "americanos" nos referimos a aquellos que ya se hayan nacido o se hayan naturalizado en los Estados Unidos, si bien los canadienses, cubanos, mexicanos, centro y sudamericanos también son, en el sentido exacto de la palabra, americanos—por muchas décadas, los americanos de los Estados Unidos que buscaban una educación musical mas elevada solían trasladarse a Europa para continuar sus estudios. Eso ya no existe desde hace mucho tiempo. Hoy día nada hay en música que no pueda aprenderse en Nueva York, Chicago, Bóston, Filadelpfia y una docena más de ciudades en este continente. Como resultado muchos de nuestros americanos, en cuestión de música, rivalizan hoy con sus colegas europeos en fama y en aptitudes, y así se les conceptua en los terrenos del concierto, la opera, la pedagogía y la composición. Me he abstenido de citar nombres en este artículo por un solo motivo, y es; el temor de omitir impensadamente alguna persona meritoria. Los lectores del "Musical Courier" en el extranjero encontrarán nuestras páginas de lectura y de anuncios repletas en cada número con los éxitos de los instrumentalistas, conductores, cantantes, maestros y compositores americanos que figuran en primera línea.

El "Musical Courier", fundado en 1880 (y más antiguo que cualquier otro publicado sin interrupción en los Estados Unidos) se propuso desde un principio estimular a los músicos americanos y bregó por la música nativa, exenta de dirección o dominio europeos. Por otro lado, también ha estado a la vanguardia en el terreno internacional para hacer reconocer el genio musical, dondequiera que se hallare, y defendió a Wagner, Strauss, Brahms, Stravinsky y otros cuando la mayoría de los críticos de la prensa norteamericana y el público en general no habían abarcado aún los méritos de estos maestros.

Nueva York, con sus casi 7,000,000 de almas y su inmensa riqueza, viene a ser naturalmente el centro máximo musical de este país. Desde fines de Octubre hasta principios de Mayo de cada año, se presenta un diluvio de conciertos y funciones operáticas, contandose entre éstas últimas veintitres semanas en la Metropolitana, y por añadidura las de San Carlo y otros grupos de corta duración, la serie de la Filarmónica (cuatro conciertos semanales desde Octubre hasta Abril, y una serie de funciones nocturnas de verano al aire libre) así como orquestas que nos visitan de ciudades cercanas; funciones en las grandes escuelas musicales, música de cámara y conciertos corales, amén de recitales de todas clases—a veces una docena de espectáculos en un solo día; sin hablar de las funciones del ballet, y música de orquesta y solistas de elevado rango en los palacios del cinematógrafo. Chicago le sigue, en ese respecto a Nueva York, y luego vienen Bóston, Filadelfia, Cleveland, Cincinnati, Detroit, Minneápolis, San Francisco, Los Angeles, y una docena más de centros de primer orden, todos los cuales cuentan con sus propias orquestas sinfónicas.

El Auge de la Música Nacional

Los compositores americanos—nuevamente empleamos el vocablo "americano" en el sentido explicado arriba—se han desarrollado lógicamente en un ambiente tan propicio, y sus trabajos se producen contínuamente por parte de orquestas, solistas, compañías de ballet, y producciones de Hollywood. Al igual que lo hacían otros estudiantes en un principio, nuestros compositores se dirigían a Europa para estudiar, y cuando volvían para escribir su música, esta se asemejaba en método (y con frecuencia en substancia) a las obras de los creadores extranjeros clásicos, románticos y modernistas. Todos los nuevos "ismos" europeos de la música hallaron oportunos y fieles imitadores aquí. Nosotros no teníanmos un estilo propio aun cuando alguos de nuestros compositores hicieron uso temático de las melodías y floreos de los indios y los negros.

En las postrimerías del siglo diecinueve hubo una escuela floreciente de sinfónica en la Nueva Inglaterra (Chadwick, Foote, Gilbert, Parker) y Nueva York (MacDowell) contaba también con varias en el terreno active. La producción de estos individuos se encuentra ahora casi olvidada, salvo por una que otra función. Su música era mayormente del espíritu y del estilo de Schumann, Liszt, Grieg, Berlioz, Mendelssohn, siempre con la vista fija en el formalismo de Bach y Beethoven y los demás clásicos.

En ópera jamás fuímos tan siquiera buenos imitadores. Ascienden probablemente a 35 ó 40 las óperas americanas que fueron debidamente presentadas en este país desde 1900 hasta la fecha, pero ninguna de ellas se ha quedado en el repertorio permanente. Ni una sola fué presentada en el Teatro Metropolitano durante la temporada actual. La máxima concesión que hizo dicha institución a la causa musical del país consistió de permitir que varias óperas se cantasen traducidas al inglés; por lo que respecta a las restantes (son 30, más o manos, las obras que se presentan normalmente) los idiomas que se emplean son el italiano, el alemán y el francés. Apartándose tímidamente de la ópera, algunos de nuestros compositores han escrito otras obras teatrales, como por ejemplo ballets, música incidental para comedias e instrumentaciones musicales para el cine. La música, como fondo para la radiodifusión se encuentra igualmente en pañales. En dichos sectores se han podido observar algunos verdaderos éxitos.

Los resultados más fructuosos, sin embargo, se encuentran en el campo de la sinfonía moderna, una forma dominada con verdadera maestría técnica y a menudo con acopio de ingenio inventivo, por varias docenas de nuestros compositores vivientes. Estos no se sienten circunscritos por las tradiciones clásicas, y a la vez se han apartado de los estilos posteriores de composición europea, aún de influencias tan potentes como las de Wagner, Brahms, Strauss, Ravel, Debussy y Stravinsky. En vez de eso cuentan ellos ahora con un idioma palpablemente distinto del de los primeros sinfonistas americanos, y estriban sus argumentos en el panorama americano, su historia, personajes, y carácter geográfico. Las canciones folklóricas y ritmos nativos se han infiltrado también en sus instrumentaciones. En esos dos aspectos, la música es netamente norteamericana. En parte rinde a la vez tributo a nuestros exóticos vecinos sudamericanos, empleando expresamente ritmos de baile y modulaciones armónicas de Argentina, Brasil, México, las Antillas, y regiones adyacentes.

Los Aires "Populares" dan a Conocer a los E. U.

Ningún artículo sobre la música, aun siendo tan ligero y superficial como el presente, puede pasar por alto el tipo conocido como música "popular", puesto que a través de ella los Estados Unidos han llegado a ser mejor conocidos, musicalmente hablando, para las multitudes del mundo entero. En ese terreno, y contando con el Ragtime, el Jazz, el Swing, y el Jive, no hay quien pueda negar nuestra originalidad y nuestro absoluto nacionalismo tonal. Compositores serios en este país (y en Europa) se han visto subyugados por la influencia de estos impresionantes ritmos y armonías características. Al grado de que una nueva clase de orquestación ha surgido de tales composiciones, algunas de las cuales han exigido verdadero talento artístico por parte de clarinetistas, trompetistas, saxofonistas, tambores, y otros miembros de bandas y orquestas. La orquestación de jazz ha sido incorporada en nuestros mejores ejemplos sinfónicos. Sin embargo, en nuestros bailes, nos acogemos abundantemente a nuestros buenos vecinos, y reemplazando la antigua popularidad del vals, del one-step y el fox trot, preferimos hoy en día mayormente la rumba, el tango, la samba y la conga.

La Radio Como Medio de Intercambio

Sud y Centro América han estado escuchando radio-difusiones de nuestras diversas clases de música, así como nosotros hemos estado escuchando la de ellos, y no creo equivocarme al decir que esa circunstancia ha dado lugar, en muchos casos, a la mútua admiración. Las radio-difusiones en los Estados Unidos muestran una actividad incansable. Desde temprano por la mañana, hasta las altas horas de la noche, se está difundiendo música con sólo pocas interrupciones. Mediante nuestro sistema de patrocinio comercial, los grandes fabricantes y otras corporaciones auspician los programas de las mejores orquestas sinfónicas, compañías operáticas, bandas y solistas, tanto clásicos como populares. Este procedimiento reemplaza esa otra subvención cuya carencia señalé antes.

Con esto queda concluído el bosquejo que he tratado de trazar sobre la música en los Estados Unidos. El afán de nuestros mejores músicos, afán que estoy seguro comparten nuestros buenos países vecinos, es el de establecar una comprensión mutua de los esfuerzos creadores de cada cual, y de las representaciones de sus artistas. Ya desde ahora parece que después de la guerra habrá un grande y constante intercambio musical entre todos nosotros, cuya realización es nuestro más caro anhelo.

(Traducido del inglés)

CARNEGIE HALL,
la sala de concierto mas importante de Nueva York, donde se presentan los conciertos de la Orquesta Filarmonica de Nueva York, de las Orquestas Sinfonicas de Boston y Filadelfia, y de muchos grandes artistas.

Our Southern Neighbors

Melodic Arts in Latin America

A DIGEST COMPILED BY RUSSELL KERR

When the Spaniards invaded South America, they found a very flourishing civilization of the Aztecs and Incas. The Incas especially had a highly developed music, based upon the pentatonic scale, similar to certain types of Gregorian melody. This scale was used all over the Inca Empire, which comprises today Bolivia, Peru, the Northern Argentine and Ecuador. All the early music was not written down, but preserved by tradition. It has been stated by some researchers that the primitive South American pueblos show an Asiatic origin.

When the Spaniards arrived, they brought with them the music of their homeland and widely influenced the music of the Incas during the 17th and 18th centuries. The Spaniards dominated the field.

After the war of Independence (about 1810), the renaissance of the Inca music started. The result of this development was called Mistizo. The original music was lost.

Several musicians since then have tried to rewrite this ancient original music of the South Americas, among them Daniel Alomas Robles (Peru) and others. Another composer still alive who devoted much time to this research was Sixto Marco Duran (Ecuador). The government of several South American countries appropriated funds for research purposes and the result of this is the edition of the Boletin Latino-Americano de Musica, edited in Uruguay, which is part of a general publication coming out each year under the sponsorship of another South American government. Each country interprets the development in its own way.

Among other influences on the music of the South American countries were, of course, the liturgy of the Roman Catholic Church, and some admixture of folk music of the Negro and other races which have been incorporated into the populations. From the days of Haydn and Beethoven, there were also classical influences, and in recent years the "modernist" idioms have had pronounced effect on some composers, especially those who went to study in Europe.

MEXICO

Mexico is the leading Latin American nation in its sponsorship of music for the people. Its Department of Education maintains an exchange arrangement by which artists of other countries, including the U. S., are invited to visit Mexico.

Serious music is fostered by the Philharmonic Orchestra of Mexico, headed by Carlos Chavez. The Opera Nacional, now in its second year, has a season, employs some native talent, though the bulk of artists is imported from the United States, as are the soloists with the orchestra. Carl Alwin is the musical director, and William Wymetal the regisseur, with Roberto Montenegro as scene designer.

Following the concert series of the Mexican Philharmonic Orchestra, during February and March of this year, under Erich Kleiber, conductor, with prominent soloists, a large-scale festival, designed to foster cultural relations between the United States and Mexico, will take place.

From May to September the Asociacion Musical Daniel, directed by Ernesto de Quesada, will organize this outstanding series of opera, music and dance events. Participating artists, who will appear with the orchestra and in recitals, are in the order of their appearance: Jascha Heifetz, Argentinita, Pilar Lopez and company of Spanish dancers; Marian Anderson, Artur Rubinstein, Zino Francescatti, the Ballet Theatre, Alexander Brailowsky, Yehudi Menuhin, and the Lener Quartet.

The Opera Nacional, scheduled to hold its season from June to September, will choose its repertoire for 1944 from the following works: Tristan and Isolde, Marriage of Figaro, Pelleas and Melisande, Manon, Romeo and Juliet, Cavalleria Rusticana, Pagliacci, Lucia, Rigoletto, Traviata, Boheme, Barber of Seville, Tosca, and Lady Macbeth by Shostakovich.

Conductors engaged for the opera are: Jean Morel, Gaetano Merola, Fausto Cleva, Giulio Tico, Ignazio di Castillo (Mexican conductor), Carl Alwin. Carlos Chavez, prominent Mexican conductor, has been invited to conduct the local premiere of Shostakovich's Lady Macbeth. Negotiations with other conductors are under way. The casts will consist of prominent Metropolitan Opera singers and members of the Mexican Opera Nacional.

The two most prominent forces in musical training are the Conservatorio Nacional de Musica (Estinislao Mejia, director) and the Escuela Universitaria de Musica. The first school of music was founded, however, under the Emperor Charles V at Texcoco by Pedro de Gante. In 1866 a Sociedad Filarmonica Mexicana was established by the Catholic musician, Agustin Caballero, and this, at about the year 1868, was converted into the present Conservatorio Nacional de Musica.

Among prominent educators in music were Melesio Morales, who represented the Italian school; Gustavo E. Campa, the French, and Julian Carillo, experimenter in new tonal scales. Eduardo Gariel's works won wide hearing. Manuel M. Ponce is one of the leading exponents of modern folk music. The modernist school has gained great prestige, just as in art the Mexicans excel especially in murals, including the work of Diego Rivera, Orozco and Siqueiros. Carlos Chavez is internationally known both as composer and conductor, having often visited the United States. The late Silvestre Revueltas, among composers, had also gained an international reputation. Others are Edouardo Moncado, Blas Galindo and Gilberto Ysais.

The Palacio de Bellas Artes in Mexico City, completed in 1933, is the scene of major opera, concert and recital events.

In Monterrey there is also a Beethoven Symphony Orchestra, conducted by Antonio Ortiz.

BRAZIL

Brazil, the largest of South American countries and our strongest ally in the present war among the Latin republics, is a vastly important factor both economically and artistically. It has close bonds with the United States, partially through exchanges of artists between the two countries. Guiomar Novaes, noted pianist, and her husband, Octavio Pinto, have sponsored an exchange plan for pianists, with Columbia Concerts, Inc., also promoting tours of young Brazilian artists in the United States.

This season Jose Siqueira, founder and president of the National Symphony Orchestra of Brazil, has toured the United States under the auspices of the U. S. State Department and the Coordinator of Inter-American Affairs, and outlined a plan for the exchange of musical works between the two countries.

Under State sponsorship, the National Orchestra of Brazil is composed of 110 players, has an auxiliary chorus of 150, and gives about 80 concerts each season in the Federal District, principally in Rio de Janeiro and São Paulo. Sr. Siquiera also announced an ambitious program to organize orchestras in each of the States of Brazil.

Leading composers include Heitor Villa-Lobos, Lorenzo Fernandez, Mario De Andrade, Francisco Braga, Francisco Mignone, Fructuoso Vianna, Camargo Guarnieri and Burle Marx. Among musicologists, Luiz-Heitor Correa de Azevedo is well known.

Other prominent orchestras are the Rio de Janeiro Philharmonic, conducted by Rua Aranjo and Burle Marx; the Orquesta Municipal Teatro, of the same city; and the Orquesta Sinfonica of São Paulo, Herbert de Casto, conductor.

The capital, Rio de Janeiro, is one of the world's most beautiful cities, and a music center of long standing. It has had opera seasons for many years, Toscanini having made his world debut here in 1886. There is a State Conservatory of Music, which was founded more than a century ago as the Imperial Conservatory of Music, and with the coming of the Republic in 1889 was renamed National Institute of Music.

Río also has a symphony orchestra called Orquesta Municipal, supported by the Municipality of Río.

There is another symphony orchestra called Sociedad de Conciertos Sinfónicos. The Theatro Municipal of Río is the place where all these perform, except the Orquesta Sinfónica Brasileira, which gives a popular concert every Sunday in the Rex Concert Hall.

The Theatro Nacional at Rio de Janeiro, the director of which is Silvio Piergili, has an annual opera season in the autumn, for which noted artists from North America and Europe are engaged. Rio de Janeiro and São Paulo are visited by many leading artists, ensembles and ballet groups, both cities having an important musical season. São Paulo also has its handsome Theatre Nacional.

(For other details, see story on Music in Brazil, by Margaret E. Steward, published elsewhere in this issue.)

ZINO FRANCESCATTI AT MONTEVIDEO,

Uruguay, where the violinist gave recitals, greeted by Andres Segovia, noted guitarist (right). Francescatti has embarked on another tour of South America during the present spring and summer. (Foto Vajoli.)

VENEZUELA

The Venezuelan Government has been interested in promoting short seasons of opera by visiting companies. The Teatro Municipal in Caracas was the scene of performances by the Bracale company during the period immediately after the first World War, and in recent years series have been given under the direction of Giorgio D'Andria of New York, until the beginning of the present war.

Caracas is a modern city, with a music season including visits by artists of other countries. An important impetus was given by the founding of the

The Musical Courier acknowledges its indebtedness to Ricardo Romero, of the Radio Division of the Office of the Coordinator of Inter-American Affairs, for much of the information contained in these reports on Latin American countries.

A FAMOUS MARIACHI GROUP
of players from the Mexican State of Jalisco. (Photo by Marques, Courtesy Mexican Ministry of Education.)

Ateneo, a fine arts society. There is a National Symphony Orchestra, conducted by Vicente Emilio Sojo, also known as a composer and as conductor of the prominent chorus, Orfeón Lamas. This orchestra is supported by private subscription, the patrons consisting of some 500 music-lovers, who also are interested in sponsoring the visits of artists from other countries.

The creation of the Orfeón provided an outlet for the native composers, Moises Moliero, Juan B. Plaza, Jose Antonio and Miguel Angel Calcaño, who have created music essentially of folk character. There are also composers of aboriginal music doing important work, among them Juan Vicente Lecuna and Maria Luisa Escobar. A feature of Venezuelan music is that known as "criolla", with a popular air known as the "joropo", which has been widely cultivated.

Perhaps the most eminent artist from this country was Teresa Carreño, world renowned pianist, who composed the National Anthem for the Bolivar centenary in 1883, and whose ashes rest in her native land.

The Escuela de Musica, headed by Jose Antonio Calcaño, has had a wide influence in recent years.

The Venezuelan Government supports research in folk music, and has sponsored the publication of a dozen volumes known as the Archivo de Musica Colonial Venezolano, which has been entrusted for editing to the Instituto Interamericano de Musicologia, of which Francisco Curt Lange, of Montevideo, is director.

COLOMBIA

Bogota is the music center. There is a state-supported Conservatory, the faculty recruited from its pupils and other musicians living in Colombia. There are guest performances of operas, but no regular season. The Orquesta Sinfonica Nacional, of Bogota, is subventioned by the Ministry of Education, and in January of this year made a trip over the Andes in six airplanes to give concerts in various cities under its conductor, Guillermo Espinosa.

The leading composer is Guillermo Uribe Holguin, who was born in Bogota, March 17, 1880. He toured the United States in 1903 as a violinist, and remained there about a year, but returned to his native country in 1904 and founded the Conservatory (then called Academy of Music) and conducted an orchestra. In 1907 he went to Paris and studied under D'Indy and others. He later came to play an important role in the country's music through his long-time administration of the conservatory, which, however, he resigned in 1933, though retaining direction of the orchestra.

The concerts by the Sociedad de Conciertos Sinfonicos of the Conservatory have included many hundreds of works of the classic and modern schools, and among the artists of world renown who have appeared as soloists are Ignaz Friedman, Claudio Arrau, Efrem Zimbalist, and others.

Colombian folk music holds especial interest. Folk dances are a feature of the festivals held by the native Indians, which employ strange and extravagant costumes and instruments of rare ingenuity. Posada Amador is known for his choral works.

ECUADOR

Quito is the chief musical city of Ecuador. There is a state supported Conservatory, of which Sixto M. Duran is director. The symphony orchestra is composed of teachers and pupils, numbering 80 men. It performs two or three times a year, giving classical programs to introduce their best pupils. Concerts take place at the Teatro Sucre, which is owned by the State.

There is a Conservatory which is supported by the city also in Guayaquil, and an orchestra recruited from pupils of this conservatory.

PERU

Lima, the capital, is both an important center in research and an interesting musical city. Among its leading institutions are the Sociedad Filarmonica, the Academia Nacional de Musica "Alcedo", the Instituto Musical "Bach" (Carlos Sanchez Malaga, director), among a number of private music schools, and Radio Nacional, which performs much music of national and international sort.

Several private musical societies have organized a musical life there. There are occasional orchestra concerts, but not regular ones and there is no permanent orchestra.

The music of modern Peru is much influenced by extensive research in the lore of the Incas. Carlos Sanchez Malaga, born 1905, and graduated from the University of La Paz, Bolivia, is one of the most important younger Peruvian composers who uses these idioms at times. Roberto Carpio is another who employs folk music motives in his works. The late Theodoro Valcarcel had also written music of originality in the folk style, including two series of Canciones Inkaicas. Among leading figures are the conductor Vicente Stea, trained at Naples Conservatory, and the violinist, Sante Lo Priore. The composer Sas is also a well-known modernist.

In the popular music field, there is much use of it in the traditional Fiesta de Amancaes. At the time of this celebration many folk musicians come to the capital to perform highly original works and music for native instruments. There is even a Cuarteto Incaica (Incan String Quartet), the leader of which is Felix Francisco Castro. Among popular composers is Carlos Valderrama, pianist, known in the United States. Alfonso de Silva, a graduate in violin of the Academia Nacional, writes popular songs which are widely known, as well as works for violin and piano.

The eighth International American Conference was held in Lima in 1938, by the Instituto Inter-americano de Musicologia.

CHILE

Chile has a progressive and unified musical culture, partly under the sponsorship of the Faculty of Arts of the University of Chile, of which Domingo Santa Cruz, composer, is dean.

Santiago is the leading city for music. The Conservatory is backed by the State and dates from 1851. The Symphony Orchestra is supported by the municipality, its conductor being Armando Carvajel. Known as the Associacion Nacional de Conciertos Sinfonicos, it has a regular season and gives children's concerts, too, one of which recently included the Seventh Symphony of Shostakovich.

The Opera Municipal of Santiago, imports artists for its seasons, and is in part supported by the municipality. The repertory even includes Wagner works, Lauritz Melchior having "guested" last year.

The public in Chile is very critical about music, and has a highly developed appreciation. A special feature of the country is the fact that each military unit has its own band, and these give concerts in the public squares, playing both classical and semi-popular music, thus contributing to the education of the public.

There are several musical societies in Valparaiso, which also has an Orquesta del Orfeon Municipal, of which Carlos Ugarte Aquierre is the conductor. A conservatory is situated in the town of Concepcion. Symphonic concerts are also given in Viña del Mar.

Noted artists make frequent concert visits, especially to Santiago, and among the guest conductors of its orchestra in recent seasons has been Erich Kleiber.

The Chilean Government is especially liberal in awarding stipends and prizes to its young musicians, among those so honored having been Claudio Arrau, noted Chilean pianist, and more recently the young pianist, Hugo Balzo.

The most prominent Chilean composers include Pedro Humberto Allende, Domingo Santa Cruz, Enrique Soro, Alberto Guerrero, Alfonso Lang and others. Folk music of Chile is very interesting, including the Tonada, or national type of song, and the Queca, a native dance.

ARGENTINA

Recent political events have somewhat complicated the artistic picture in the Argentine, and plans for the coming season have been delayed owing to the change in government.

Buenos Aires has a regular orchestra, which is that of the Teatro Colon. The orchestra and the Teatro Colon are partly subsidized by the municipality, although the opera seasons also have some private subsidy. This orchestra is used for the performance of the opera, in which case the directors change. Most of the well-known conductors of the United States have performed with this orchestra on such occasions. The opera company, in its "winter" season from May to September, engages usually noted international artists, has a fine ballet troupe, and also stages spring seasons. However, in the coming months, it has been announced, the international season is to be omitted, and native artists presented.

Another symphony orchestra of the same city is the Asociacion del Profesorado Orquestal, composed of members of the musicians' union. It has no official director, and many guest conductors have appeared with this orchestra. Buenos Aires also has a women's orchestra called Asociacion Sinfonica Femenina. There are other cities where symphony orchestras can be found: Rosario, Cordoba, La Plata, Mendoza. The last-named city is the seat of the National Conservatory, part of the University of Cuyo.

The doyen of Argentine composers is Alberto Williams, who early in the present century founded the Buenos Aires Conservatory, with branches in many other towns.

Other composers are: Juan Jose Castro, Luis Gianneo, Juan Carlos Paz, Raul Espoile, Ginastera, Morillo, Inglesias Villoud, Lopez Buchardo, Constantino Gaito, Filipe Boero, Pascual de Rogatis, Alfredo Schiuma, and others. A brilliant concert life in Buenos Aires includes appearances by many of the world's leading artists and ensembles. Popular music is not widespread in its cultivation, partly owing to the domina-

(*Please turn to page 8*)

THE THEATRO MUNICIPAL IN RIO DE JANEIRO,
scene of annual opera seasons, including many artists from the United States.

OUR NEIGHBORS AND THEIR ART

(*Continued from page 7*)

tion in Argentina of the Catholic Church.

There is a department for musical research at the University of Tucuman, which specializes in Argentine folklore. In addition to the official institutions, there are many private schools.

Juan Jose Castro, prominent Argentinian composer, was until recently director of the Colon Opera Orchestra, but was retired, according to report, because his politics were not sympathetic with the new regime. Other prominent conductors are Ettore Panizza and Ferrucio Calusio, and such foreigners as Fritz Busch. Erich Kleiber and Albert Wolff. There is an Asociacion Wagneriana, which maintain symphonic and chamber concerts, and an Asociacion Argentina de Compositores, as well as modernist groups which give programs.

URUGUAY

Montevideo is one of the more important Latin-American musical cities, as it has operatic performances by visiting companies, as well as many concerts by celebrities, ballets and other ensembles. Many of these events are sponsored by the national radio organization, in turn a government project.

There is a symphony orchestra in Montevideo under the name of Orquesta Sinfonica del Servicio Oficial de Difusion Radio Electrico, which is known by its initials OSSODRE. This is a fine orchestra, performs only on official occasions, and broadcasts only through the official radio station. Its directors are Maestros Scarabelli and Pablo, its founder, Lamberto Baldi.

There is also a Conservatorio Nacional de Musica, Escuela de Arte Dramatico, Escuela de Canto, and Escuela de Baile. All of these schools are subsidized by the Government, as well as the Conservatorio and the Orchestra.

Outstanding composers: Eduardo Fabini, Cesar Cortinas, Luis Cluzeau Mortet, Carlos Estrada, Luis P. Mondino, and a very young composer, who has attracted much attention of late, E. Tossar Errecart.

Leading in musicology is Francisco Curt Lange, an internationally known figure in this field, and Director of the Section of Musical Investigation in the Instituto de Estudios Superiores del Uruguay, which publishes the Boletin Latin-Americano de Musica.

A Uruguayan national opera, called Teatro Sodre, has existed since July, 1943, in Montevideo, of which Herman Geiger Torel is regisseur. Among works given by this group have been Werther, conducted by Albert Wolff, and the first performance of an Uruguayan national opera, Parana Guazu, by Ascone, and the Marriage of Figaro, Carlos Estrada conducting.

BOLIVIA

Bolivia is another of the South American countries which has recently gone through political changes. Its present government is a military junta, which has not received diplomatic recognition from the United States.

Historically, Peru and Bolivia were once united, in colonial days, and most of the characteristics of the Indian music are common to both countries. For example, the music of the Peruvian dance, La Marinera, is the same as for the Chilean Queca. Much of the folk music derives from the Incan music, with its pentatonic scale. The Indians of the Sierras have somewhat elaborated on the Incan elements, adding some from the European scale.

ORCHESTRA TOURS BY PLANE.

The Orquesta Sinfonica Nacional of Bogota, with its conductor, Guillermo Espinosa, travelled over the Andes in six airplanes last January when it gave concerts in several cities of Colombia. (Photo by Courtesy of Avianca.)

Bolivia's chief city, La Paz, has a University and courses in music are taught there.

On the whole, the musical life is somewhat backward, so far as the performance of music by modern composers is concerned. An orchestra was, however, founded about six months ago in the capital—though the name of its conductor is not in the hands of the Coordinator of Inter-American Affairs—it is said to be interested in American music. It has announced a plan to give MacDowell's Piano Concerto, Paul Creston's Symphony and Gershwin's Rhapsody in Blue. This is all the more remarkable since the country was not modern-minded in the least until recently.

PARAGUAY

Asunzion is the chief music centre. Several private societies take care of the music life. There is no orchestra, but several quartets and small instrumental combinations exist. The government has sponsored an extensive edition of folklore.

The folk music of Paraguay is very interesting, due to the rhythms employed, which they call Polka. It is the best example of Mestizo music, and productive of very appealing popular music and dance.

HONDURAS

Little is known about the indigenous and folk music of Honduras, though traditional songs and dances still exist. Much of the popular Honduran music available for study or public presentation in the United States is based on foreign music, both in style and in arrangement.

Marimba orchestras are the most common in the country; one is sure of finding them in every city, town, or the smallest village. Nowadays most of these include also saxophone, clarinet, guitar, traps and violin.

Among the composers, Manuel de Adalid y Gamero and Rafael Coello Ramos are outstanding. They are also the leading teachers. However, there are many popular composers of merit. These include Ramón Ruíz, Camilio Rivera, and Ignacio Villanueva Galeano. Carlos Hartling is known as composer of the National Anthem of Honduras. Coello Ramos is Inspector of Musical Education in primary schools.

In Honduras there is a taste for both popular music (fox trot, waltzes, conga, rumba, tango, swing) and classical works of all kinds. Records made in the United States of popular music have a large audience, as have many classical recordings and radio presentations, such as the Metropolitan Opera from New York. Today in Honduras many orchestras perform over the radio, such as the "Marimba Nacional", which consists of the usual concert orchestra instruments supplemented by the marimba. These bring to the people programs of popular as well as concert music, and are awaited with great interest by the large radio audience.

COSTA RICA

One of the most attractive countries in Central America, and the most democratic, is Costa Rica. The capital is San Jose. Every high school and college has an obligatory music department. With the financial support of the government, eight to ten volumes of research in folklore have been published. The whole state has less than one million population.

The present world conflict has not affected music in Costa Rica as much as that of some other countries. A National Opera Company and a Symphony Orchestra were established in 1943, the director of the former being Manuel Salazar and that of the orchestra, Hugo Mariani, long active in radio in the U. S. A series of subscription symphonic concerts is given by the latter, with standard works by international composers. The opera company inclines to the popular repertory, with singers of South and Central American countries included. There are also celebrity concerts booked there under the auspices of the Sociedad Musical Daniel, founded by Ernesto de Quesada.

The rate of pay earned by musicians in this country is not especially large. Still, there is a strong interest in all things artistic, and visiting artists are eagerly welcomed.

PUERTO RICO

Puerto Rico has a considerable concert life, centering in the Sociedad Pro Arte Musical of San Juan, which every season brings about a dozen artists to perform before its patrons. The president of the society, Waldemar Lee, has been a progressive force in arranging musical events.

One of the most ambitious of these projects was an opera series given in the autumn of 1941 by the Sociedad Pro Arte Musical in cooperation with Giorgia D'Andria, New York impresario. The season included six operas and a ballet, and the company comprised some 95. Performances took place in the theatre of the University at Guayama.

Puerto Rico also has a Conservatory, which offers musical training of modern sort. The list of its artists include Jose Figueroa, violinist, who has taught at the Paris Ecole Normale. He has two brothers who are almost equally gifted as pianist and cellist, the three having appeared in the United States as a trio. Perhaps the best known Puerto Rican musician in North America is Jesus Mariá Sanromá, long the efficient pianist of the Boston Symphony Orchestra, but also heard as a soloist.

CUBA

Havana has been a music center of importance for about a century. An opera company was formed there with Arditi as conductor, which also appeared in New York in annual summer series, 1847-50, its founder being Francesco Marty. In more recent years, the Bracale Company, under the late impresario of that name, gave some brilliant seasons in Havana, with leading artists, including Caruso, who once received a record fee of $10,000 for a single performance. In more recent years seasons have been given under Giorgio D'Andria.

Present-day music in Cuba includes the activities of the Orquesta Filarmonica, which this season has had Jose Echaniz and Erich Kleiber as conductors, with guest appearances by Eugene Ormandy and Wilhelm Steinberg. Twelve concerts are given each season with noted soloists, which this year have included the Cuban artists, Jorge Bolet, Angel Reyes and others. A second ensemble in Havana is the Symphony Orchestra, conducted by Gonzalo Roig, which also gives a series with soloists.

Concert activities are dominated by the Sociedad Pro Arte Musical, which has a membership of the city's most prominent music lovers. Annually it presents a series of concerts by eminent artists, and occasional ballet and opera performances. Artists from the United States make up the bulk of its programs, despite the war. The city also has important schools of music.

Composers of Cuba have gained great prominence in recent years. Among the best known are Ernesto Lecuona, Jose Ardevol and Pedro Sanjuan. Alejandro Garcia Caturla, one of the better known Cuban composers, passed away in 1941.

GUATEMALA

Guatemala City has a symphony orchestra of 60 men. The well-known composer Jose Castaneda is the conductor. Though Guatemala is a small and poor country, the orchestra is financed by the Minister of Education and the radio station. This station has an hour called La Hora-Americana.

PANAMA

Panama has a State Conservatory, its director being Alfredo Saint Malo, who took American artists to Panama as teachers with this State school. The country has a string orchestra and quartets supported by the State, and the government pays for research in folklore.

Visiting opera companies, usually from the United States or one of the chief South American opera centres, also visit Panama. During March of this year a company known as the Opera Panamericano y Pro Arte, with singers from North America, was heard in Colon and Panama City.

EXOTIC CONTRASTS: MUSIC IN BRAZIL

By Margaret E. Steward

FRANCISCO MIGNONE

(Photo by Wilenski)

HEITOR VILLA-LOBOS

CAMARGO GUARNIERI

During the Colonial Period music in Brazil was predominantly religious. When Brazil was discovered in 1500, the Portuguese immediately began colonization of their new dominions. With the first governor general a few abnegated and fervent Jesuit priests were sent out to begin the arduous task of converting the Indians to Christianity. Many others followed, among them Manoel de Nobrega and José de Anchieta and, first in Bahia and later all over the vast Brazilian territory, they founded churches and schools. Music was a great help in their work and in order to attract the Indians to the church they organized processions and wrote mystery plays in the Indian language; in these, music played an important role.

In Colonial times the only schools in Brazil were those founded by the priests and the education of youth was entirely in their hands. The Jesuits were expelled in 1759 and did not return until 1814, but their influence was great and there existed churches and schools founded by other religious orders such as the Benedictines, the Carmelites and the Franciscans.

José Mauricio Nunes Garcia, greatest composer produced by the Colonial Period, was born in Rio de Janeiro, Dec. 22, 1767, of humble parentage. When still very young he revealed a pronounced aptitude for music and received the best general and musical education then available. José Mauricio decided to become a priest and was ordained in 1792. He immediately turned his attention seriously to the composition of religious music. His favorite authors were the German classics, principally Haydn and Mozart, by whom he seems to have been greatly influenced.

Portuguese Influences

In 1807 the Prince Regent of Portugal, Dom João VI, and the Royal Family fled to Brazil to escape from the wrath of Napoleon. Accompanied by many rich and noble families, the flower of the Portuguese aristocracy, they arrived in Rio in March, 1808. The coming of the Portuguese court to Brazil opened a flourishing epoch. Dom João VI was very fond of music, a trait to be found in nearly all the Princes of the Bragança line, and the coming of wealthy and educated Portuguese families, the opening of the ports to foreign commerce, the establishing of the press, libraries and schools gave new life to the country.

When Dom João VI heard José Mauricio's compositions for the first time he was agreeably surprised, for he had not expected to find such a talented native composer in Brazil, and immediately appointed him "Inspector of Music of the Royal Chapel."

Not long afterward, the famous Portuguese composer Marcos Portugal arrived in Brazil. Considered one of the foremost composers of his time, he had had several operas successfully represented in Europe. He was of a very envious disposition and immediately became very jealous of the high regard in which José Mauricio stood in the eyes of the Prince Regent, and began to oppose him in every way.

French Committee at Court

In 1816 Brazil was honored by the visit of a notable musician, Sigismund Neukomm, who had been one of Haydn's favorite pupils. He was one of the "French Artistic Committee," composed of writers, painters, sculptors, architects and musicians invited by Dom João VI to found an Academy of Fine Arts in Brazil. Neukomm, while in Brazil, was the music teacher of Dom Pedro I and his wife, the Empress Dona Leopoldina. He was opposed in everything that he did by Marcos Portugal and for this reason did not stay very long in the country. Neukomm expressed his sincere admiration for the compositions of José Mauricio, especially his Requiem and Mass in B Flat which today are considered masterpieces of Brazilian music of Colonial times.

In 1821, Dom João VI returned to Portugal, leaving in his place the young Dom Pedro I. The following period was one of political effervescence and agitation which culminated in the declaration of independence. There was little time for Fine Arts and music was somewhat neglected. José Mauricio died in poverty in 1830. His compositions, mostly religious, numbered more than 300, but many have been lost. A few have been published; others may be found in manuscript form in the library at the National School of Music in Rio. In the little museum at this school there are several interesting old pianos, among them an antique Broadwood which belonged to the Royal Palace and on which José Mauricio played before Dom João VI.

Brazilian Romantic School

For political reasons Dom Pedro I abdicated on April 7, 1831 in favor of his five year old son Dom Pedro II. On April 13 he embarked for Europe and on this occasion a Hymn composed by Francisco Manoel da Silva, (1795-1865), the most talented pupil of José Mauricio, was played. Later it became the Brazilian National Anthem.

During the minority of Dom Pedro II, Brazil was governed by a regency. He was crowned as the second Brazilian Emperor in 1841 and his half century rule was a period of rare prosperity and wise government in which the arts flourished. Bands and orchestras sprang up throughout the country and gradually religious music lost its dominating influence.

Settlers brought with them their popular music and African slaves brought theirs. From the Portuguese "Moda," the Romantic song of the century, sprang the Brazilian "Modinha," at first sung only in the salons of the aristocracy but in time it became more Brazilian in character and found its way to the people, where it became an outlet for the expression of popular sentiment. The opposite happened to the "Lundú," which, originally a Negro dance and song, was introduced into society by the young men of the times and soon became very popular.

Gomes and His Operas

The predominant figure of the Brazilian Romantic School was Carlos Gomes (1836-1896), one of the greatest lyric composers of the Americas. Born in the little town of Campinas in the State of São Paulo, he was of Portuguese descent on his father's side and Indian on his mother's. Of a romantic disposition, he left home and after a weary journey landed in Rio. There he was befriended by Dom Pedro II, who won him admittance to the Imperial Conservatory of Music (which he had founded in 1841 at the suggestion of Francisco Manuel da Silva.) Gomes graduated with honors and shortly afterward produced his first opera, A Noite no Castelo presented under the baton of Francisco Manoel da Silva, important conductor of his time. Two years later he produced Joanna de Flandres which so interested the Emperor that he granted the composer a pension to continue his studies in Europe.

In Italy Gomes composed the opera Guarany, the libretto of which was taken from the romance of that name by the Brazilian author José de Alencar. The opera was represented at La Scala in 1870 and attained great success. Given in Rio in December of the same year, it has since been Gomes's most popular opera. The overture has become a sort of second Brazilian National Anthem. Two other operas of Gomes, Fosca and The Slave (dedicated to Princess Isabel, daughter of Dom Pedro II and liberator of the slaves in Brazil) have, however, during recent years, become almost as popular as Guarany. His operas are characterized by abundant melody and reveal an impetuous and dominating temperament. Although he is not considered a typically national composer, because he was too much under Italian influence, nevertheless Gomes has had profound influence on later composers.

Visits of Virtuosos

The second half of the nineteenth century, up to World War 1, was an interesting period for music in Brazil. The most celebrated virtuosi visited the country and in Rio always found a most appreciative audience. An important event was the coming of two eminent piano teachers, Arthur Napoleon, a Portuguese, a pupil of Liszt and von Bülow, who settled in Rio, and Luigi Chiafarrelli, an Italian, who settled in São Paulo and founded the São Paulo School of Pianoforte which produced Guiomar Novaes, Antonietta Rudge and João de Souza Lima.

With the advent of the Republic in 1889, the name of Brazil's official music school, the title "Imperial Conservatory of Music" was no longer appropriate, so it was changed to the "National Institute of Music" and it continued under this name until 1932 when it was changed to the "National School of Music."

Composers Under European Influence

Composers of this period were almost completely under European influence and went abroad to study. There was

(Please turn to page 10)

YEHUDI MENUHIN, GUIOMAR NOVAES and her husband, OCTAVIO PINTO,
at the Pintos' home in São Paulo. The Brazilian pianist and her husband gave a reception for the violinist during his tour of South America in 1941. Last summer Menuhin again toured Latin America.

OLGA COELHO,
Brazilian singer, who is giving concerts in the United States.

MUSIC IN BRAZIL HAS EXOTIC NOTE

(*Continued from page 9*)

a feeble effort to create a Brazilian School but none of the composers were independent enough to break away from foreign influences.

Leopoldo Miguez (1850-1903), an eminent composer and for many years director of the National Institute of Music, did much towards introducing symphonic and chamber music in Brazil. Henrique Oswald (1852-1931), completely under European influence, was the most refined and complete musician of this period and wrote much excellent chamber music and piano pieces. Alexandre Levy (1864-1892) was one of the first Brazilian composers to use national folk melodies in his compositions. His Tango Brasileiro and Brazilian Suite, of which a charming Samba is a part, reveal his effort to compose Brazilian music. Alberto Nepomuceno (1864-1920) was the pioneer of an enthusiastic campaign in favor of singing in the Portuguese language. Up to this time it was the fashion to sing in Italian or French and Portuguese was not considered adapted to erudite singing. His first efforts in this direction were the Serie Brasileira and Iaras. Due to this campaign, of far reaching influence, much vocal music in Portuguese has been written. Francisco Braga (b.1868) is one of the most appreciated composers of the Romantic School and for more than 30 years was Rio's most esteemed conductor and did much for the divulgation of symphonic music in Brazil.

The Modern School

At the outbreak of the first World War, the influence of Schönberg's and Stravinsky's revolt against musical romanticism was already beginning to be felt and the nationalistic movement was intensified. Brazilian composers began to discover that they had a wonderful wealth of material at their disposal. The most original and daring of the moderns who was destined completely to sever Brazilian composers from Romanticism was Heitor Villa-Lobos (1888), leader of the new movement. The incomparable treasure that others had disdained he knew how to evaluate. Musical romanticism was not for him, with uncompromising individuality and original style. He did not go to Europe to worship, like his compatriots. Instead he traveled extensively in his native country and when he did go to Paris in 1923 it was to reveal his original and bizarre compositions, based on his assimilation of the primitive forces of Indian music from which he drew exceptional melodic and rhythmic inspiration.

Works by Villa-Lobos

The first compositions of Villa-Lobos to reveal a profound vitality in Brazilian music were his Three Indian Poems, Rude Poema, Serestas (a Serenade accompanied by a regional orchestra) and his Chôros. The word "Chôro" originally meant a regional orchestra but in time came to mean the music played by such orchestras at evening gatherings, and usually has a solo part, either vocal or instrumental. His ballets Amazonas and Jurupara (music from Chôros N. 10) and his Momo Precoce are considered as significant as Stravinsky's Petrouchka and Sacre du Printemps in Europe.

Villa-Lobos's compositions are startlingly original and reveal surprising inventive power. Some of his songs, such as Xangô and A Star is a New Moon are based on Negro Fetichism, but for the most part his compositions are a fusion of the Indian, Negro and Portuguese elements. Among his recent compositions are the admirable Brazilian Bachianas, a peculiar combination of the style of the Master of Eisenach and Brazilian folk music. The form is that of a suite, and the short pieces depict characteristic scenes of Brazilian life.

One of the first Brazilian composers to make a serious study of Brazilian folk music was Luciano Gallet (1893-1931). His interest in this form was strengthened by his contact, in 1919, with Darius Milhaud, with whom he studied. Milhaud, who was in Brazil for a short time, became interested in the folk music of the country and did not think that Brazilian composers realized what a treasure was theirs. Although he died prematurely, Gallet left many original compositions and harmonized many Brazilian folk songs which were often sung in the U. S. by Elsie Houston.

Mignone's Versatility

One of the most eminent of modern Brazilian composers is Francisco Mignone (1897). Among his first important compositions was an opera, O Contratador de Diamantes, of which a Congada, (an Afro-Brazilian dance) is part. This composition, transcribed for the piano by the author, has become a popular Brazilian piano solo.

Many of the best parts of Mignone compositions have been inspired by folk music of the São Paulo "caipiras" (country folk of European and Indian descent whose favorite instrument is the guitar). Some of his later compositions, such as the large symphonic works Baboloxá and the ballet Maracatú do Chico Rei have been inspired by the Negro vein. Since the production of these most important compositions, in which he combines his colors with novelty and equilibrium and reveals an admirable knowledge of modern orchestration, Mignone has been acclaimed Brazil's greatest symphonic composer. His piano pieces and songs enjoy great popularity in Brazil and Mario de Andrade, critic, considers him a song writer who surpasses even Gomes.

At present Mignone is Brazil's foremost orchestral conductor. He is professor of conducting at the National School of Music. In 1937, he was invited to conduct two concerts of Brazilian music with the Berlin Philharmonic. These were so successful that he was invited to conduct also in Hamburg and Munich. In 1938 he was again invited to conduct concerts of Brazilian music in Germany and Italy. At these he played Gomes's Symphony from Guarany, Henrique Oswald's Il Neige, Villa-Lobos's Amazonas and Chôros, Camargo Guarnieri's Ponteio No. 1 and São Paulo Tune and his own First Brazilian Fantasy, Congada and Maracatú do Chico Rei.

Other Leading Figures

Another characteristic Brazilian composer who has excelled in compositions of a smaller form is Fructuoso Vianna (1898) from the state of Minas Geraes.

TOSCANINI RETURNS TO RIO DE JANEIRO

to conduct the NBC Symphony in its tour of South America in the summer of 1940, and is welcomed by newspapermen. The Maestro made his baton debut in that city in 1886, when he was a member of an opera orchestra and took over the baton when the conductor was hissed.

His Seven Miniatures on Brazilian Themes for piano are considered a masterpiece of Brazilian pianoforte literature, and his Negro Dance has been included in the repertoire of many pianists. He has also written many exquisite children's pieces.

Youngest and one of the most talented of the modern Brazilian school is Camargo Guarnieri (1907), born in the little town of Tieté in the state of São Paulo. His compositions are characterized by very able polyphony and personal lyricism. More than any other Brazilian composer, his music has been inspired by the folk music of the São Paulo *caipiras*, to which is due his original style, of wide arabesques and grave intensity. Guarnieri did not come in contact with foreign influences until his personal style had been developed and he could resist them. His Ponteio (Preludes) are realized with efficient audacity and his songs Porque and Impossivel Carinho are authentic racial expression. He has used Brazilian folk music very intelligently, but many of his themes are original.

Lorenzo Fernandez, a Brazilian composer of Spanish descent, born 1897, is also prominent among the younger figures. He has won many first prizes in national competitions, and has had works performed in other countries. In 1929 he conducted his music in Barcelona during an international exposition. His opera Malazarte was produced in Rio in 1941, the cast including Frederick Jagel and Helen Olheim from the United States. Much of his music is influenced by folk idioms, and sometimes takes its subject from legends. His Imbapura and Resiado do Pastereio are especially well known.

Prominent in the United States as a representative of Brazil, having been chosen to conduct music of his country in New York during the World's Fair in 1939, and in many other cities throughout the country, is the composer Burle Marx. Born in São Paulo, 1903, he was a member of the faculty at the University of Rio in 1932-3, and now resides in New York. His compositions include an Ave Maria and Fantastic Episode for Orchestra, and a Pater Noster for mixed chorus, orchestra and organ.

As its musical life has been growing in scope in recent years, the opportunity to hear new works and inspiring artists will doubtless have a stimulating influence on Brazilian composers. The present war, in which Brazil is an active belligerent at the side of the other United Nations, will also have a fusing effect on its musical expression.

BRAZILIAN ARTISTS WHO SERVED AS GOODWILL AMBASSADORS

to the United States in 1943. Left to right, first row, Guiomar Novaes, pianist; Bidu Sayao, soprano of the Metropolitan Opera; and the late Elsie Houston, singer. Second row, left to right, Octavio Pinto, composer-pianist, husband of Mme. Novaes; Bernardo Segall, pianist; Burle Marx, composer and conductor; Arnaldo Estrella, pianist, who made his North American debut as soloist with the New York Philharmonic-Symphony, as winner in the Columbia Concerts competition for young Brazilian artists, and Camargo Guarnieri, composer and conductor. (Photo by Courtesy Office of Coordinator of Inter-American Affairs.)

The Prospects for Latin American Bookings

By ANDRE MERTENS

Director, South American and Mexican Divisions, Columbia Concerts, Inc.

Time was—a very recent time, too—when the northern and southern continents of the Western Hemisphere were hardly aware of each other. Nowadays, when the Americas are very much in each other's consciousness, this seems incredible, but any of us can recall a few years back when North Americans thought vaguely of steaming jungles, guitar music and ladies with mantillas when Latin-America was mentioned. Below the Rio Grande, people thought of the United States chiefly as a place where every one hurried, made large fortunes, but did not know how to enjoy life. Both continents looked to Europe as the font of culture.

In pre-war days, as a European concert manager, I worked with South America a great deal, sending artists to the large cities there, and, as a European, I was much "nearer" to the southern republics than their northern neighbors were.

(Photo by Blackstone Studios, N. Y.)

ANDRE MERTENS

Mutual "Discovery"

In 1938 I took up residence in this country. By that time, of course, South America was beginning to be more than a name to people here. The sister continents were discovering their mutual need of each other, politically and in a military sense.

My own interest in this tremendous development — this "discovery" of each other by North and South America which will make history in so many ways—was in the cultural exchange.

Through my twenty years in the concert business in Europe, I knew that Latin-America is a civilization of ancient tradition and modern development. Latin-American audiences are cultivated, appreciative of the best. Latin-American artists—such as Bidu Sayao, Guiomar Novaes, Marisa Regules, Claudio Arrau, Angel Reyes, Jorge Bolet, Jesus Mariá Sanromá—are among the best in the world.

Latin-America had audiences and performers—certainly North America had the same. And so in 1938 I conceived the project of bringing about an interchange here that would benefit both continents by acquainting each with what the other had to offer in a medium where language is no barrier, the medium of music.

Arthur Judson, president of Columbia Concerts, Inc., perceived the value of this plan. With his help and approval, I established the South American and Mexican Division of the corporation. Ernesto de Quesada, president of Conciertos Daniel, has worked with us as representative and associate in Latin-America, an affiliation whose value we gratefully acknowledge. Another indispensible contact, Bernardo Iriberri, concert impresario of Buenos Aires, has provided the friendliest collaboration.

The new division came into being in 1939, five summers ago.

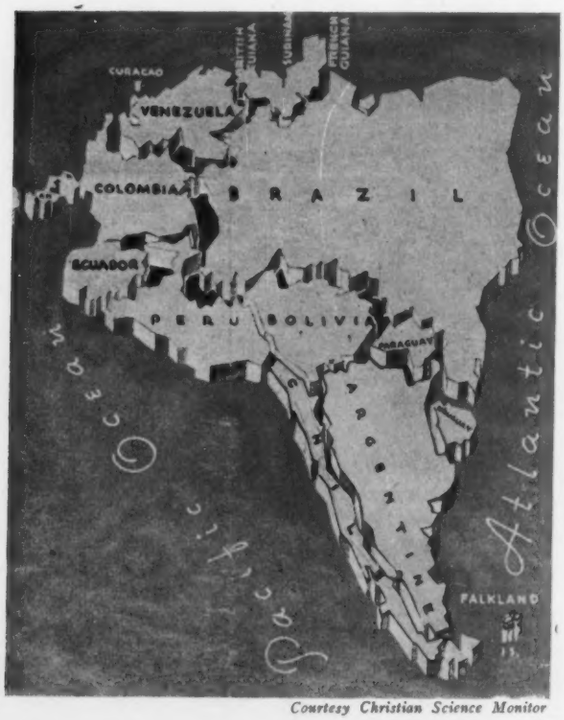
Obstacles Overcome

We had a rocky road to travel, the chief obstacles being transportation for artists and exchange currency rates.

The war favored us by cutting off Mexico and South America from European contacts and causing them to turn north for talent. But this advantage was almost outweighed by the way the war had affected boat and plane travel. The United States was not yet a belligerent, but people thought twice before going on an ocean voyage, and "priorities" were just beginning to make life complicated for the civilian plane traveler.

Despite the fact that these conditions grew steadily more complex and difficult, the first two seasons were such as to establish my dream as a solid reality.

Yehudi Menuhin made a triumphant and extensive tour. North American opera singers — regarded with something less than enthusiasm at first— won resounding acclaim at the Teatro Colon, Buenos Aires, and the Teatro Municipal, Rio de Janeiro. First of the sensations in this field was Leonard Warren's debut. This young Metropolitan Opera baritone had one of those fabulous successes that novelists love to think up for their heroes. The next season Helen Traubel established herself with one spectacular performance—her introductory Isolde at the Colon—and went on from there to make local music history. Other North American visitors upheld the United States' reputation as an exporter of artists. The South American public, ever appreciative of high attainments in art, hailed our singers, re-engaged them, clamored for them in concert as well as in opera.



Courtesy Christian Science Monitor

MUSIC LINKS THE AMERICAS

Cordial Cooperation

Throughout the negotiations, we received the most cordial cooperation from Silvio Piergili of the Teatro Municipal, Rio de Janeiro; and the management of the Teatro Colon in Buenos Aires.

The Opera Nacional in Mexico City, meanwhile, had taken to presenting North Americans, liked them, wanted them back—and more of them.

In this country the careers of those South American artists already known continued to flourish and we welcomed several newcomers.

The South American and Mexican Division of Columbia Concerts, Inc., is now in its fifth season. We feel that we have opened up a permanent new market between the Americas. The matter of the currency adjustment was easier than we had expected at first. The unequal exchange did create a problem. Artists used to singing in North America naturally wanted their full fees in dollars—which presented impossible conditions to Latin-American impresarios. However, an attitude of reasonable concession all around has solved these difficulties. Artist, Latin-American management and Columbia Concerts, Inc., all conceded something, taking the long view that the opening of a great new field was worth mutual sacrifice. We all look forward to the time when a better currency balance will make all this unnecessary.

Promoting American Ideals

In another way, too, we believe we have promoted true American ideals. Not all the artists we sent to the southern countries were natives of the United States—some even were not yet American citizens. However, they represented a group that this country has always been proud of—those who are Americans by choice. Such artists as Lauritz Melchior, Zinka Milanov, Bruna Castagna, are included in this category. To no other country in history have so many distinguished scientists, artists, philosophers voluntarily offered their lives and loyalty. These Americans-by-choice are among the most ardent and convincing "Ambassadors of Good Will." They are a living testimony of the fact that the United States has superseded Europe as the center and background of world culture.

The complete list of artists sent to Latin-America by the South American and Mexican Division of Columbia Concerts, Inc., includes: Rose Bampton, Kurt Baum, Mario Berini, Arthur Carron, Robert Casadesus, Bruna Castagna, Norman Cordon, Lily Djanel, Daniel Duno, Bronislaw Huberman, Frèderick Jagel, Raoul Jobin, Florence Kirk, Charles Kullman, Eyvind Laholm, Bruno Landi, Emanuel List, Anthony Marlowe, Lauritz Melchior, Yehudi Menuhin, Zinka Milanov, Jean Morel, Carlo Morelli, Jarmila Novotna, Helen Olheim, Stella Roman, Sydney Rayner, Hilde Reggiani, Carl Riedel, Nino Ruisi, Alexander Sved, Helen Traubel, Josephine Tuminia, Leonard Warren.

After the war will this continue? I am sure it will. I look for the United States to take its place as chief exporter of talent not only to Latin-America, but to the world. The exchange between the Americas will expand into a world exchange. But I believe that the gifted ones of music—both native- and foreign-born—will mainly be found in the United States and go out from there.

Post-War Prospects

"After the war" is a phrase we hear constantly. Everyone looks for phenomenal developments of all kinds. Engineers give us glimpses of what travel may be like, with distance dwindled, time telescoped. Wendell Willkie in his "One World" tells of talking with an industrialist in Siberia who asked him to come over from the United States for a weekend after the war. That seems fantastic now, but in this day and age we are accustomed to yesterday's fantasy becoming the humdrum reality of today. We may yet accept a dinner invitation in the morning in New York and keep it that evening in Paris, Rome, Cairo. We managers of artists may book a world concert tour as frequently as we now schedule a transcontinental itinerary. Vast developments lie ahead. And musicians, independent as they are of language, should be among the very first to be carried along with this universal expansion.

Buenos Aires Has "Music Day"

BUENOS AIRES.—Initiated and nurtured by Carlos S. Lattermoser, a prominent local music merchant, a "Day of Music" is held here annually on St. Cecilia's Day, Nov. 22. The programs feature the music of England, and the purpose is said to be "to form a permanent bond between that country and Argentina." Prominent local musicians take part, and the national Government has given the day official recognition.

RADIO: NEWS AND VIEWS—

By VIVA

No sooner did the "great golden curtain" ring down on the Metropolitan Opera Diamond Jubilee season, than it promptly rang up again the next day for a peep into the coming season with the introduction of this year's winners of the Metropolitan Auditions of the Air.

For the first time in the history of the Auditions, the winners were presented with their prizes on the stage of the Metropolitan. A huge invited audience witnessed the event, and enjoyed themselves thoroughly. Milton Cross, master of ceremonies, presided at a table on the right of the stage, while in front of the backdrop were placed seven chairs, two for Edward Johnson, and Arthur W. Steudel, president of the Sherwin Williams Company, who presented the prizes; four for the winners and one for the runner-up.

The four winners were William Hargrave, baritone; Hugh Thompson, baritone; Morton Bowe, tenor; Regina Resnik, dramatic soprano; Angelo Raffaelli, tenor was runner-up.

Sketches of the Winners

William Hargrave was born in Philadelphia, Pa. but makes his home in Culver City, Cal. He attended the Law School of Temple University, Philadelphia, became interested in flying and navigation and went to the Essington Aviation School of Pennsylvania and then the U. B. Power Squadron School. He started his singing career as the result of a bet with a fraternity brother, when he applied for and obtained, much to his own surprise, a job in Rose Marie. He then moved to California, where he studied with James Spencer Kelly. He appeared with the Hollywood Grand Opera Association as well as in concert and radio work, and was under contract to Fox as a feature player. He later returned to New York where he began to prepare seriously for an operatic career.

Hugh Thompson, born in Tacoma, Wash. is the son of Oscar Thompson, music critic of the New York Sun. He attended the University of Washington, and when his family moved to New York, he won a five-year scholarship at the Juilliard Graduate School of Music, where he worked first with the late Mme. Schoen-René and then with Mrs. William Neidlinger. He has been studying only six years, but already has a repertoire of thirty operatic roles, has sung with the Chicago, San Carlo and Chautauqua Opera Companies, and has been soloist with the Dayton, O., and Worcester Mass., Festivals and the New York Oratorio Society. He has also appeared with the New Opera Company in Pique Dame and the Fair at Sorochinsk and is currently rehearsing the role of Achilles in the new Helen Goes to Troy.

Morton Bowe, of Plainfield, N. J. moved to Boston when he was five, and at twelve was a boy soloist in Christ Episcopal Church there. He studied at the New England Conservatory of Music, took up radio work and soon became a soloist. He achieved a name in radio, and also in Gilbert and Sullivan operetta. Illness forced a temporary retirement, during which he taught, directed church choirs and wrote English versions of Faust, Carmen, Fledermaus and Orpheus in Hades.

Regina Resnik is a native New Yorker, who started her musical career when she sang in Gilbert and Sullivan operettas at the James Monroe High School. She was graduated from Hunter College and made her concert debut at the Brooklyn Academy of Music in 1942. Her only vocal teacher has been Rosalie Miller. Miss Resnik sang with the New Opera production of Macbeth, and in Fidelio and Carmen at the Opera Nacional in Mexico City. Last Fall, Miss Resnik made a tour of 20 concerts in the Mid and Southwest, and appeared this Spring with the New York City Center Opera Company.

Angelo Raffaelli, a Chicagoan who received $500 and a Metropolitan Opera option on his services, is a protege of the late Tito Schipa and of Mary Garden. He studied at the Chicago Musical College, and for three years has been a pupil of Giacomo Rimini in Chicago. He has appeared in concert and on the air and last year sang in a production of Falstaff at Grant Park.

FOUR YOUNG SINGERS WHO WON FIRST PRIZE AWARDS

of $1,000 and opera contracts in the ninth annual Metropolitan Opera Auditions of the Air at the Metropolitan Opera House Sunday are shown being given the contracts by Edward Johnson, general manager of the Opera Association (right). Left to right, the quartet of winning singers includes Hugh Thompson, baritone, of Tacoma, Wash., and New York; William Hargrave, baritone, of Culver City, Calif., and Philadelphia; Morton Bowe, tenor and former Boston linotype operator; and Regina Resnik, dramatic soprano, of New York City.

Winners Receive $1,000 Checks

Each of the four winners were given a check for $1,000, a silver plaque and a contract by the Metropolitan. A party was held for them backstage by the company. They were heard as official members of the company for the first time at the Pre-Opera Concert at the Public Auditorium in Cleveland on April 17. This year's winners bring to 35 the number of singers who have joined the Met via the Auditions route during the last nine years.

At the broadcast, announcement was also made of a new Sherwin-Williams program in the same spot as the Met Auditions (Sunday, 4:30 p.m.), Blue Network, scheduled to start April 16. This will feature an orchestra, conducted by Wilfred Pelletier, and will star two Auditions alumnae at each broadcast, beginning with Leonard Warren and Frances Greer. The program will be called World of Song.

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It is expected that, beginning April 30, the Mexican Philharmonic Orchestra, conducted by Carlos Chavez, will start a weekly series of broadcasts, replacing the Cleveland Orchestra programs over the Mutual Broadcasting System. The Mexican series will originate from Mexico City's XEOY, key station of Radio Mil, Mutual's Mexican affiliate. The Cleveland Orchestra has been beamed all winter to Mexico, and went off the air April 16. For April 23, Mutual plans a program of symphonic arrangements of Mexican folk music, played by the Orquesta Tipica Mexicana, under the direction of Pablo Marin Hernandez.

RADIO PROGRAM GUIDE

(ALL TIMES EASTERN WAR TIME)

SUNDAY

E. Power Biggs, organist, 9:15 a.m., CBS.
New Voices in Song, 9:45 a.m., CBS.
April 23. Marilyn Schaumberg, coloratura soprano.
April 30. Rolande Dion, soprano.
The NBC Concert Orchestra, 12 noon, NBC. H. Leopold Spitalny, conductor; Nan Merriman, contralto; Robert Merrill, baritone.
The Stradivari Orchestra, 12:30 p.m., NBC. Paul Lavalle, conductor; Harrison Knox, tenor. Fifteen of the world's finest Stradivarius instruments.
The Westinghouse Program, 2:30 p.m., NBC. John Charles Thomas, baritone; Victor Young's Orchestra; Ken Darby Chorus; John Nesbitt, narrator. Ballads and popular songs.
The New York Philharmonic Orchestra, 3 p.m., CBS.
April 23. Artur Rodzinski, conductor, Vladimir Horowitz, pianist. Symphony No. 1 (Shostakovich), Orchestra; Piano Concerto No. 3 (Rachmaninoff), Horowitz and Orchestra.
The Pause That Refreshes, 4:30 p.m., CBS. André Kostelanetz Orchestra; Guests.
World of Song, 4:30 p.m., Blue Network. Orchestra, Wilfred Pelletier, conductor. Metropolitan Auditions of the Air alumnae as soloists.
General Motors Symphony of the Air, 5 p.m., NBC. Frank Black, conductor.
April 23. All Rachmaninoff Program; Symphonic Dances; 3d Movement from Second Symphony, Prelude in C sharp minor (Arr. Black).
April 30. Mischa Mischakoff, violinist. Overture In Springtime (Goldmark), Orchestra; Concerto No. 2 (Wieniawski), Mischakoff and Orchestra; Les Preludes (Liszt).
The Family Hour, 5 p.m., CBS. Gladys Swarthout, contralto; Al Goodman's Orchestra; Reed Kennedy, baritone; Jack Smith, tenor; Jose Ferrer, commentator. Arias, ballads and popular songs.
Radio Hall of Fame, 6 p.m., Blue Network. Paul Whiteman's Orchestra; Deems Taylor, commentator. Variety.
Keepsakes, 8 p.m., Blue Network. Dorothy Kirsten, soprano; Mack Harrell, baritone. Sentimental songs and verse.
Manhattan Merry Go Round, 9 p.m., NBC. Victor Arden's Orchestra; Thomas L. Thomas, baritone; Marian MacManus, soprano. Ballads and popular songs.
American Album of Familiar Music, 9 p.m., NBC. Frank Munn, tenor; Jean Dickenson, soprano; Evelyn MacGregor, contralto; Margaret Daum, soprano; Gustave Haenschen Orchestra. Ballads, popular songs.
Eileen Farrell, soprano, 11:15 p.m., CBS.
April 23. Am Sonntag Morgen (Brahms); Carnival (Foudrain); Over the Steppe (Rachmaninoff).
April 30. Oh, Love But a Day (Ronald); For the Children (Rachmaninoff); Plaisir d'Amour (Martini); Suicidio from La Gioconda (Ponchielli).

MONDAY

Broadway Matinee, 4 p.m., CBS. Al Roth Orchestra; Alfred Drake; guests (Monday through Friday).
Music for a Half Hour, 4:30 p.m., Mutual. Bob Stanley, conductor; Annette Burford, soprano; Earl Palmer, tenor.
To Your Good Health, 6:15 p.m., CBS. Lyn Murray Chorus and Orchestra; Guests. (Monday, Wednesday and Friday).
Serenade to America, 6:15 p.m., NBC. H. Leopold Spitalny, conductor; Nan Merriman, contralto (Monday through Friday).
The Voice of Firestone, 8:30 p.m., NBC. Howard Barlow, conductor; Richard Crooks, tenor.
The Telephone Hour, 9 p.m., NBC. Bell Telephone Orchestra, Donald Voorhees, conductor.
May 1. Marjorie Lawrence, soprano. Erlkönig (Schubert), Lawrence; Holiday for Strings (Rose), Orchestra; Mai Ain Folk (Lemon), Down the Burn (Hook), Lawrence; Overture to La Gazza Ladra (Rossini), Orchestra; Il Est Doux, Il Est Bon from Herodiade (Massenet), Lawrence.
May 8. James Melton, tenor, Song of Songs (Moya), Surrey With the Fringe on Top (Rodgers), Melton; Old Fashioned Wife (Kern), Orchestra; Il Mio Tesoro from Don Giovanni (Mozart); Enchanted Lake (Liadoff), Orchestra; David and Goliath (Malotte), Melton.
Carnation Contented Hour, 10 p.m., NBC. Orchestra, Percy Faith, conductor; Josephine Antoine, soprano; Reinhold Schmidt, bass; Ralph Nyland, tenor.

TUESDAY

Gateways to Music, 9:15 a.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor. (Goes off the air April 25.)
American Melody Hour, 7:30 p.m., CBS. Eileen Farrell, soprano; Bob Hannon, baritone; Evelyn MacGregor, contralto.
Sinfonietta, 11:30 p.m., Mutual. Frieder Weissman, conductor.

WEDNESDAY

Your Dubonnet Date, 8:30 p.m., Mutual. Xavier Cugat Orchestra. Latin-American rhythms.
Great Moments in Music, 10 p.m., CBS. Jean Tennyson, soprano; Jan Peerce, tenor; Robert Weede, baritone; George Sebastian, conductor. Opera condensations, composers' nights, operetta.
Cresta Blanca Carnival 10:30 p.m., CBS. Morton Gould Orchestra; Alec Templeton, piano-improvisor; Dorothy Shay, soprano.
Invitation to Music, 11:30 p.m., CBS. Columbia Concert Orchestra, Bernard Herrmann, conductor.
April 26. Eileen Farrell, soprano. Ah, Perfido (Beethoven).
May 3. E. Robert Schmitz, pianist. Piano Concerto (Roussel).
May 10. Erich Korngold, conductor-composer. All-Korngold program.

THURSDAY

Treasure Hour of Song, 9:30 p.m., Mutual. Licia Albanese, soprano; Francesco Valentino, baritone; Alfredo Antonini, conductor. Arias and songs.
Music of the New World, 11:30 p.m., NBC. Henri Nosco, conductor.

FRIDAY

Cities Service Program, 8 p.m., NBC. Orchestra, Frank Black, conductor; Lucille Manners, soprano; Ross Graham, baritone.

SATURDAY

First Piano Quartet, 9 a.m., NBC. Adam Garner, Vladimir Padwa, Frank Mittler, Edward Edson. A half hour of piano ensemble numbers.
RCA—Music America Loves Best, 7:30 p.m., Blue Network. Orchestra, Ray Blackton, conductor. Soloists, Victor recording artists.
Boston Symphony Orchestra, 8:30 p.m., Blue Network. Serge Koussevitzky, conductor.
April 22. Symphony No. 8 (Shostakovich).
April 29. Symphony No. 4 (Brahms), end of Winter season.
May 6. Pops Concert, Arthur Fiedler, conductor.
Chicago Theatre of the Air, 9 p.m., Mutual. Marian Claire, soprano; Henry Weber, conductor. Opera and Operetta.
Your Hit Parade, 9 p.m., CBS. Mark Warnow's Orchestra; Lyn Murray Chorus; Frank Sinatra. Pick of the week's popular tunes.
Saturday Night Serenade, 9:45 p.m., CBS. Jessica Dragonette, soprano. Gustave Haenschen Orchestra.

(Because of wartime space restrictions, only network programs are listed. When program details are not given, these were unavailable at the time of going to press. Programs are subject to change without notice.)

BROADCASTING TO LATIN AMERICA

LIEBLING

There has been a good deal of talk concerning short wave broadcasting to South and Central America, and some discussion of its efficacy in cementing our Good Neighbor relations. Many of us wondered what type of program was being relayed to our southern neighbors and hoped that some respect for their tastes was being observed, and that the powers up here were soft pedalling soap operas crooners and swing.

It can be reported with some satisfaction that the programs going to Latin America are above reproach and the above mentioned three categories have not been unduly stressed. Of course, CBS has been broadcasting the Hit Parade, which means the Voice of Sinatra . . . but then, no one said Utopia had arrived. Besides, who knows, maybe they like him down there.

Up to the time of Pearl Harbor, about six companies were broadcasting on international short wave. They included NBC, CBS, Westinghouse, General Electric, Crosley and Worldwide. Between them they controlled ten transmitters, and each company put on different programs.

A few months after Pearl Harbor, the U. S. government leased all American short wave broadcasting facilities. Now only two private companies are broadcasting in Spanish and Portuguese to Latin America, CBS and NBC, with the cooperation of the government. For the Spanish programs they have full use of the ten transmitters and for the Portuguese programs, the use of three others. In all, the two companies are on the air fourteen and a half hours a day, which they share between them, six and a half hours in Portuguese, eight hours in Spanish. They alternate the time. NBC starts off the Spanish period at 6 p. m., then CBS comes on at 7, NBC again at 8 etc.

In this way, the government believes there is less chance for confusion and contradiction. Also, short wave radio is a valuable weapon and precious short wave time cannot be wasted during wartime on frivolous or unimportant matter.

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Most of the important commercial and sustaining musical programs that we hear on domestic networks are being relayed to Latin America either directly or by transcription. In regard to commercial programs, there is one radical difference—all commercial announcements are cut out and filled in with Spanish or Portuguese comment on the music. As all commercial short wave broadcasting was stopped when the government leased the facilities, it was decided to delete commercials from the programs being relayed abroad, although many of them are well known sponsored shows. However, the sponsors have willingly acceded to this, and consider the use of their programs by the government as a further contribution to the war effort and the good neighbor policy.

The short wave Latin American week opens at 5 p. m. on Sunday with the NBC Symphony for an hour, with Portuguese commentation. At 6 the Spanish speaking audience hear it in transcription for another hour. At 7 p. m. CBS comes on with news in Spanish. Meanwhile the Portuguese schedule is also going on.

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At 7:30 p. m., to continue the Spanish schedule, CBS presents a half hour of music by the Pan-American Orchestra, directed by Alfredo Antonini, well known to North American listeners from the Viva America program on CBS and the Treasurer Hour of Song over Mutual. Other regular features

TERIG TUCCI,
Musical Director of the Columbia Broadcasting System's "Network of the Americas."

of this program are Eva Garza, well-known Mexican singer and the Charro Gil Trio. Nestor Mesta Chayres, Mexican tenor, who has had several appearances with André Kostelanetz, has also just joined the program.

NBC takes over again at 9 with news, talks and music, followed again by CBS. The next important musical program is at 10:45 when a transcription of the Cities Service program, with Frank Black and Lucille Manners is heard. At 11:15 the New York Philharmonic has an hour (transcription) all to itself. NBC then lightens things up with a dance orchestra, and CBS ends the evening with the Pan American Orchestra and later with the new singer, Perry Como.

These musical broadcasts are of course, thickly interspersed with news, talks and plays. There are several news commentators who have achieved fame all over Latin America. Also during the week several programs devoted to Hollywood news and gossip are put on. A non-musical program of interest is given at 10:15 Sundays, NBC by Olga Andre, who reads poetry of various Latin American countries.

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Musical shows well known to us heard either directly or by transcription over short wave throughout the week include: the Telephone Hour, NBC; the Pause that Refreshes (Kostelanetz), CBS; the Philadelphia Orchestra, CBS; the Chicago Symphony Orchestra in its current series, NBC; the Firestone program (Howard Barlow and Richard Crooks), NBC; Invitation to Music, CBS; Music of the New World, NBC; the NBC Concert Orchestra; Viva America, CBS; the Hour of Charm, NBC; the Golden Gate Quartet, CBS; the Hit Parade, CBS., and the Stradivarius Orchestra, NBC.

Of exceptional interest musically is an NBC program called Our Folklore, presented by Emilio de Torre and Maria Rubini. This is a compilation of folk tales and folk music of every Latin American country, with narration and songs by Maria Rubini and piano illustrations by Sr. Torre, musical director of the Latin American division of NBC short wave broadcasting. He is Spanish by birth and came to the United States as Argentinita's musical arranger. He was a well known zarzuela conductor in Madrid and has made an intensive study of Spanish and Latin American folk music. Besides his folklore program Torre is also heard in a weekly talk on musical subjects. Maria Rubini, an Argentine soprano, has her own program for children, when she tells stories and sings.

EMILIO DE TORRE,
Musical Director of NBC's Latin American Division.

At CBS the musical director is Terig Tucci, Argentine composer and conductor. Sr. Tucci has been in this country for more than 15 years; has written both serious and popular music and collaborated with the Argentine singer, Carlos Gardel, in many hit movies.

The policy of the networks as well as that of the Coordinator of Inter-American Affairs is to give Latin America a variety of the best radio entertainment available in this country. Finding that the response is greatest to good music, they have concentrated on that. Before Pearl Harbor and the resultant restrictions on shipping and mail, NBC received over 50,000 letters in one year commenting on their Latin American short wave programs. The letters came mostly from rural districts, where in many instances, people were unable to get local stations on their radio sets and were dependent on short wave.

Plans are already being formulated to widen the scope of these activities after the war, when it is hoped that there will be more of an exchange of short wave broadcasting. At present there are very few South American programs beamed especially to us. Brazil has a powerful short wave transmitter and has sent special programs to North America, intended to familiarize us with Brazil. The powerful Voice of the Andes in Ecuador has also done something on this order as have several Cuban stations. Wartime difficulties have restricted a free exchange such as is hoped for as soon as peace comes. Certainly there exists no better medium than radio to make us better friends and neighbors, more keenly aware of each other's likes and dislikes, and to further mutual understanding and tolerance.

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Although the Mutual Broadcasting System is inactive at present in the short wave broadcasting to Latin America, it is planning expansion of its long wave programs, particularly in conjunction with its Mexican outlet, Radio Mil, whose key station is XEOY. Miller McClintock, president of the Mutual System, after a recent trip to Mexico, is warmly enthusiastic about Mexican radio entertainment, and its possibilities.

While Radio Mil is not the largest radio chain in Mexico, being surpassed in size by two others which are outlets for NBC and CBS, it is the newest and is rapidly providing keen competition for its rivals. Its Executive Vice President, Sr. Antonio Rojas, who has been on a visit to this country for a few weeks, received his training in America, at Cincinnati's WLWO, and he was one of the first to bring modern radio production methods to Mexico.

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Colombista Society's 1944 Scroll Awarded to CBS

The 1944 Scroll of the Pan American Colombista Society, one of the most highly-prized Latin American honors, has been awarded to the Columbia Broadcasting System for "activities in promoting the welfare of the peoples of the New World," according to an announcement from the society's headquarters in Havana, Cuba.

The scroll was presented on Pan American Day, April 14, to William S. Paley, President of the Columbia Broadcasting System, and to Edmund A. Chester, Director of Latin American Relations for the network.

The Pan American Colombista Society, one of the foremost Latin American cultural organizations, was created to perpetuate the name and memory of Christopher Columbus, and to promote better inter-American understanding.

The award was granted in recognition of the contributions of CBS to hemispheric solidarity through its 99-station Network of the Americas (Cadena de las Americas). A complete program schedule comprising music, drama, news and special features is beamed daily in Spanish and Portuguese to all of the neighbor republics by short wave.

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Dominican Republic's Colorful Art Unites Diverse Tendencies

Dr. J. M. Coopersmith, director of the Music Library and Copyright Division of WOR, returned recently after making a three months' study of the musical resources of the Dominican Republic. In recognition of his services to the Republic he was decorated with the Order of Juan Pablo Duarte, the country's highest honor.

The invitation to visit the country was extended to Dr. Coopersmith by the President of the Republic as an outgrowth of the emphasis being placed on cultural relations by the Dominican Republic. Dr. Coopersmith asserted that this was a new field for research since most of the previous musical research had been done in other Latin-American countries.

During his trip, Dr. Coopersmith reported that he visited twenty-two cities of the Dominican Republic, travelling by car and mule pack. He carried with him portable recording equipment and was able to make seventy-eight records of the folk-music of the country.

His first stop was of course the capital, Trujillo City, where he spent some time with the leading musicians and had a series of interviews with the best known serious composers of the country, who included Enrique Mejia Arredondo, Julio Alberto Hernandez and others. He found an excellent National Conservatory in Trujillo as well as a first class National Symphony Orchestra, conducted by Enrique Casal Chapí.

Government Sponsored Tour

His trip around the country to collect and investigate folk music was arranged ahead of time by the government. The governor of each province arranged for the entire population of a town to gather in the governor's palace, to play and sing for Dr. Coopersmith.

He discovered many forms of old music, some dating back to thirteenth century Spain. The most interesting of these was the Cantara en porfia, which is a song contest between two or more people which sometimes lasts as long as eight hours. While the text of these contests is extemporaneous, it must fit into a form called the decima form.

The first contestant starts off by singing a four line verse. Then he sings a series of couplets. The last line of each couplet must be each succeeding line of the lead verse. After the last couplet he repeats the last two lines as a signal for the next contestant to start. He in turn improvises another five couplets, again using the four lines of the original lead verse to end each couplet. The topic of the cantara en porfia may be anything—love, hate, the weather, crops, personalities. The verses are set to basic musical themes called tonadas, which are standard throughout the country. Dr Coopersmith transcribed about 100 tonadas.

He also witnessed many ancient dances, some of them brought over by the original Spanish settlers, and many of which are now dying out in favor of modern jazz dances. Some of these were the sarambo, the callao, the juarapo, la carabine.

Collected Native Instruments

During his stay, Dr. Coopersmith was fortunate to be able to collect over 30 native instruments, some of them obsolete, which have been presented to the National Museum of the Dominican Republic.

"Rhythmically the native music is subtle and numerous patterns emerge which are completely new to the ear of a person accustomed to so-called civilized music." Dr. Coopersmith said. "The trip was timely because it made it possible to record many of the old forms of music which would normally disappear, due to the inroads of current music".

Dr. Coopersmith had great praise for the modern composers of the Dominican Republic.

"This new group of serious composers is being developed and is composing music in all forms—symphonic, literature songs and chamber music," he said.

As a result of his mission, Dr. Coopersmith has been invited to read a paper before the American Musicological Society in October. He will also report on the highlights of the trip to the Greater New York Chapter of the Music Library Association.

V. L.

Mexico Hospitable to Our Artists, North American Contralto Finds

Adelaide Van Wey, contralto, has just come back from a trip to Mexico. She has been busily searching her dictionary ever since for new adjectives to describe how much she enjoyed it. She gave two recitals in Mexico City, one sponsored by the Pan American Enterprises and one at the Palacio de Bellas Artes. She also had a week's engagement, by urgent request, at El Patio, Mexico City's largest night club, where she sang Spirituals and Gershwin songs. They liked her so much she could have gone on indefinitely, but she says, somewhat wistfully, "I had to come home some time, after all."

After searching her dictionary, Miss Van Wey decided that the good old reliable "wonderful" about sums up her trip. It involved, as do all trips nowadays, a spate of complicated applications for permits, visas and all the other peculiar impedimenta of modern junketing. In addition, she was told that whatever music she took with her had to be examined by Censorship and the New York Customs House, then packed and sealed by them, not to be reopened until she reached Mexico City.

So one fine day in January she lugged thirty-seven pounds of music down to the Customs House, devoutly hoping she hadn't left anything out.. It was solemnly sealed up by rather suspicious looking individuals who were probably wondering why anyone would want to travel with thirty-seven pounds of music, let alone one. Then she and her accompanist, Robert Noble Hill, climbed on the train for the four day, five night trip to Mexico City.

Across the Border

The trip was unenlivened by anything but tediousness until they reached the border. There they stood in line with all the other obedient citizens to present their documents, and watched silently while an imposing elderly lady sailed up to the officials and demanded to pass. She regally admitted having no visas, passport or anything else, having apparently forgotten them somewhere. When the officials timidly started to protest, she shook a finger in their faces and declared, "I'll have you know, young man, that I'm a Colonial Dame of America and a D. A. R., and I'm perfectly all right! There's no reason for you not to let me in." She got in.

Miss Van Wey expected to find that the altitude of Mexico City would affect her, as it does many singers, but outside of a slight shortness of breath when climbing stairs, she felt no discomfort.

Her first program for the Pan American Enterprises was made up of folksongs of all countries. Her concert at the Bellas Artes was a straight recital program, and was splendidly received.

"I have never seen people with such a keen appreciation of every type of music", she says. "And they are always a most gracious audience."

Feted in Mexico

Many parties were given for her, one of them by Fausto Medeles, well-known Mexican pianist, who hopes to come to the United States next year. Among the guests was the Ambassador from Venezuela, and Herbert Matthews, famed New York Times foreign correspondent.

Miss Van Wey also took time to make excursions to Cuernavaca, Taxco, Guadelupe and St. Angel, finding one place more enchanting than the other. She went to a bull fight and the theatre, movies and night clubs. She was also asked to sing on the Mexican National Radio Hour. Everywhere she went, she found the most charming, gracious hospitality.

When she finally left at the end of six weeks, she had been converted to an uncritical admirer of Mexico and all things Mexican. She wants to go back, and urges more Americans to become better acquainted with their Latin-American neighbors.

V. L.

Rodzinski Not to Visit South America

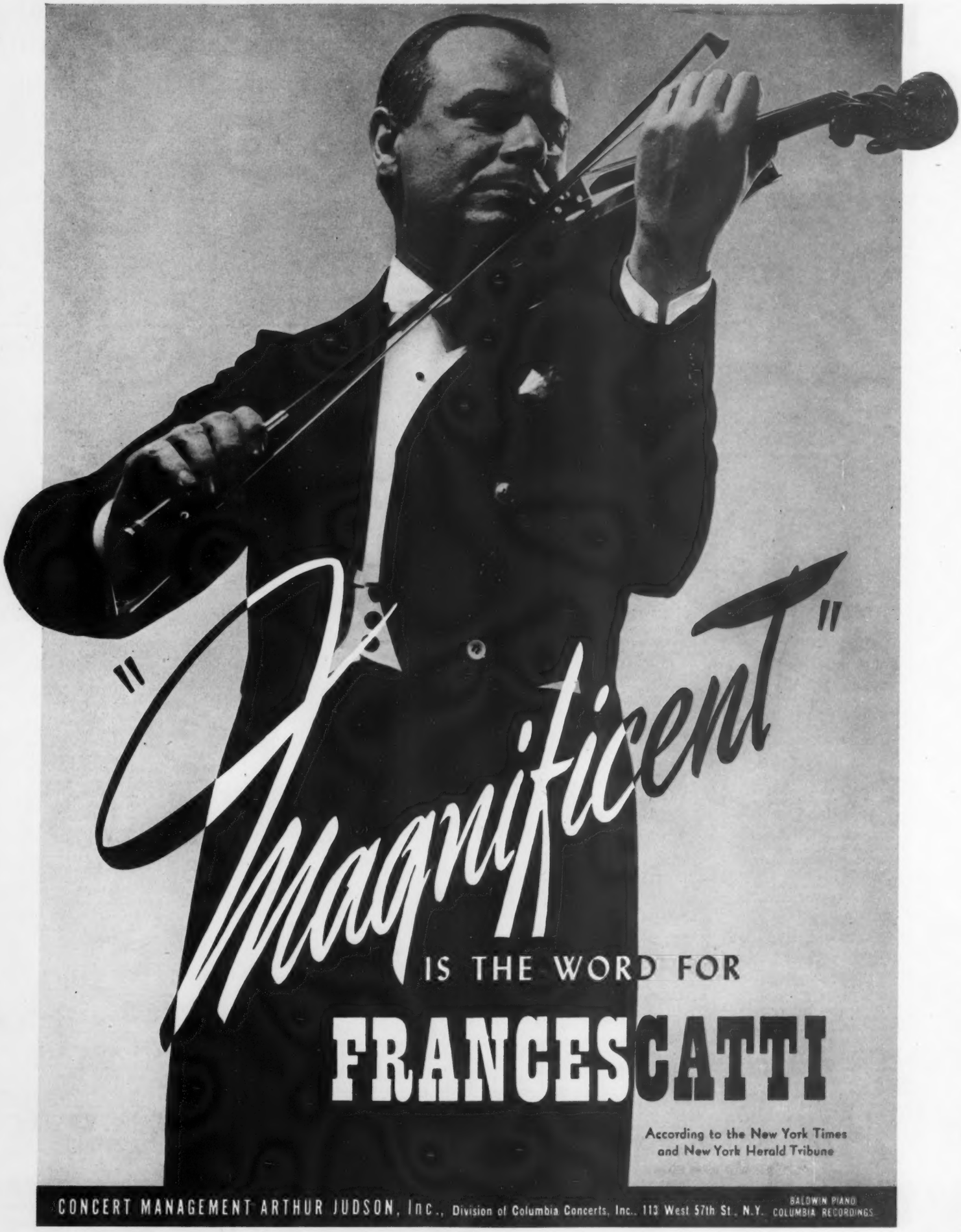
Dr. Artur Rodzinski, music director of the New York Philharmonic-Symphony, who was to have visited South America this summer, has cancelled his trip. The illness of the conductor's wife was given as the reason.

A TYPICAL ORCHESTRA

from the Southern part of the Dominican Republic. The instruments illustrated, right to left, are the concertina, balcae, pandereta and metal Guiras. (Photo by Conradio, Ciudad Trujillo.)

PROMINENT IN MUSIC OF THE DOMINICAN REPUBLIC.

Left to right, front row, Luis Mena; Enrique de Marchena, Musical Courier; Dr. J. M. Coopersmith; Ninon de Brouwer; Alfredo Matilla, Critic of La Opinión. Back row, Manuel Simoé, composer; Capt. Jose Dolores de Sorón, composer and conductor of the First Regimental Band; Enrique Mejía Arredondo, composer; Luis Rivera; Eugenio Fernandez Granell, Music Critic of La Nacion.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THE DANCE: Openings of Two Ballet Seasons Stir Manhattan Dance Patrons

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Judging from the crowds gathered in and out of the Metropolitan Opera House and the City Center on the evening of April 9, one might venture to say that New York could use a few more ballet companies. But heaven help the critics, for it is hard enough to be in two places at the same time!

This reviewer started the evening at the "Met", where Ballet Theatre opened a four week engagement presenting Giselle, Dim Lustre and Princess Aurora. The program was evidently planned to give each of the three featured ballerinas—Alicia Markova, Nora Kaye and Nana Gollner—ample opportunity to display her unusual talents.

Markova, in Giselle, was lovlier than ever. Her balance was superb and she seemed to have gained in vitality. Anton Dolin was his usual self in the part of Count Albrecht, and Rosella Hightower triumphed as Myrtha, Queen of the Willis.

Antony Tudor's most recent success, Dim Lustre, had its original cast—Nora Kaye, Hugh Laing, Muriel Bentley, Michael Kidd, Janet Reed, Albia Kavan, Virginia Wilcox, John Kriza, Rosella Hightower and Mr. Tudor. Nana Gollner made her bow in Princess Aurora and was assisted by her husband, Paul Petroff. This was the first New York appearance for Mr. Petroff with the company.

More about this excellent organization, its ballets and artists, in the next issue. Suffice to say, the performance was of the highest order and the tremendous audience (standees were at least six deep) cheered wildly. Antal Dorati and Mois Zlatin conducted.

ALICIA MARKOVA AND ANTON DOLIN

in Giselle, as produced by the Ballet Theatre in its New York season at the Metropolitan, which opened on April 9. (Photo by John E. Reed, Hollywood.)

Red Poppy Bows

The novelty of the evening at the City Center, where the Ballet Russe de Monte Carlo is carrying on a three week session, was the New York premiere of Igor Schwezoff's Red Poppy. This is an edited and revised version of the Soviet score by Reinhold Glière. Arthur Cohn arranged the music and Boris Aronson designed the costumes and settings.

The choreographer, Igor Schwezoff, has been active in creating dances and ballets both here and abroad. In Holland he was the director of the first Dutch Ballet, a company of about 20 dancers; he was associated with the late Jules Bledsoe in the Dutch version of the American opera, Emperor Jones, Reinhardt's production of The Miracle, and many original organizations. He came to this country in 1940 with the Original Ballet Russe de Monte Carlo. This company produced his ballet, The Eternal Struggle. After leaving the company he staged the dances for many of the New Opera productions.

In his version of the Red Poppy, Mr. Schwezoff has designed a ballet that can be understood by everyone. The story is simple, direct and timely. Russia, Britain and America, (represented by sailors) save Ching, (a beautiful Chinese dancing girl) from Japan (the owner of the bar). There is much chance for virtuosity, and you may be sure that Frederic Franklin, Igor Youskevitch (on leave from the Navy), James Starbuck, Leon Danielian, and Grant Mouradoff offer plenty of first rate dancing. Danilova, as the Chinese girl, provided a magnificent performance, and Ruthanna Boris was simply ravishing in her part. The ballet has good entertainment value and the audience seemed to love it, judging from the curtain calls.

The evening opened with an artistic Les Sylphides featuring Krassovska and Youskevitch, and closed with the perennial Gaité Parisienne.

Since Franz Allers, the musical director, has acquired a bad case of the mumps, his assistant, Hugo Gottesmann will have the complete musical responsibility.

Rosario and Antonio in Concert Debut

Rosario and Antonio, the popular Spanish gypsy dancers of the night spots, made their concert debut on April 8 at Carnegie Hall, with a well-trained company of dancers, two pianists—Sylvio Masciarelli and Sergei Malavsky—and the well-known guitarist, Carlos Montoya.

While the dances were lacking in variety, there was plenty of "pep," magnificent costumes and good dancing. Both Rosario and Antonio are excellent dancers. Antonio is a remarkable virtuoso, but his affected mannerisms sometimes overshadow his good points.

Among those who assisted the young gypsy dancers were Antonia Cobos, Maria Teresa Acuna, Jose O. Garcia, Carmencita Lopez, Teresita Viera, and Manolo Barros. The hall was completely filled and the admiring audience demanded encore after encore.

New Jooss Ballets Reviewed
(Continued from last issue)

London

Company at the Manor is the Jooss excursion into Beethoven chamber music. The sonata has been arranged by J. Cook, costumes and scenery by Doris Zinkeisen. The plot has to do with a wedding invitation sent to A's Manor. A loves B, but she is being forced to marry the wealthy C. Toward the end, C sees D, A's sister, and epithalamic matters are hastily rearranged to unanimous satisfaction. For this a Beethoven sonata? Like Jooss, this writer is agin' it, but in the present example, somehow, it works. It is a tribute to the great skill of the choreographer, plus the rapidly moving quality of the music, plus the excellent dancing. Whatever the combination, one's attention is not distracted by wondering how next the music will be maltreated, and everything dovetails as though Beethoven had been commissioned by Jooss. Probably the crux of the matter is that Jooss is not trying to interpret the music, merely using it as a choreographic adjunct. There is no message here, but much delicate humor and whimsy, of which Jooss is a master.

Rolf Alexander, who danced the part of Oliver, has improved since his New York appearance. He always had a fine line, and now he has surety, force, and a smoother technique. Ulla Soederbaum was bewitching, as always, while Hans Zullig and Noelle de Mosa did their usual brilliant work. Other parts were danced by Sigurd Leeder, Maria Fedro, David Kerval, Patricia Clogstoun, Audrey Seed, Simone Genand, Bunty Slack and Maya Rovida. In the third movement there is a sequence that outhorses the cowboys in Billy the Kid. Here we have a coach and four complete with coachman and six passengers in transit, executed with humor and dexterity, and which brought the house down.

Pandora is a ballet that will create much comment. It is one of Jooss' most ambitious flights, both in length and size, lasting about an hour and utilizing the whole company. Roberto Gerhard composed the music (two pianos and percussion), and costumes and decor are by Hans Heckroth. Gerhard appears to be a competent musician. His score, somewhat atonal in nature, is well designed, if not particularly distinguished. Jooss has taken the old legend of Pandora and amplified it. Men strive to possess her box, and when they succeed, evils and miseries are loosed. Pandora and her monsters make a horrible mess of things, but good eventually triumphs in the personification of Psyche, the personification of the soul and unselfish devotion. The allegorical interpretation is one of mankind torn between material and spiritual forces. The leading parts are danced by Noelle de Mosa (Pandora), The Youth (Zullig), Psyche (Soederbaum), The Go-getter (Leeder), the Strong Man (Alexander), and the mother (Maria Fedro). Jooss dances the part of the Monster-in-Chief, a nightmare out of Grüenwald of Dürer, complete with claws and a monstrous beak; one noted the similarity of many of his movements to that of the figure of Death in the Green Table.

At the time of this writing (Feb. 6) the ballet has been produced only a half-dozen times, and as yet it is not in its final state. There will be some additions, excisions, and general overhaul. This writer reserves judgment until he has seen it a few more times; the initial impression was one of doubt. After the excisions are made it will be interesting to see the work again. At present, to this writer, it has none of the stunning impact and imagination of the Green Table, which still remains as moving a ballet as any in any repertoire. The Oxford audience also thought so; at its conclusion it applauded steadily for fully five minutes without one person making a move to leave his seat, though it was the end of the performance; a tribute indeed. H. C. S.

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Dance Jottings

While on her spring tour, Iva Kitchell is scheduled to give two performances on April 24 at Keesler Field, Miss. Miss Kitchell is now under the exclusive management of Harold Peat, Inc.

Ted Shawn has just concluded a solo concert tour which took him through Mississippi, Alabama, Oklahoma, Louisiana, Virginia and Florida. He will spend some time in New York before resuming his work at Jacob's Pillow.

The Ethnological Dance Center presented its first performance of Manuel de Falla's ballet, El Amor Brujo, on April 11. The ballet has been choreographed by La Meri, following personal indications and suggestions which she and Guido Carreras obtained directly fom Maestro de Falla.

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New York Times, March 27, 1944

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New York World-Telegram, March 27, 1944

"An audience of good size received the performer enthusiastically."

New York Sun, March 27, 1944

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LEONARD WARREN BEFORE THE PYRAMID OF MAY

in Plaza de Mayo, Buenos Aires, with Mrs. Warren. This historical monument was erected in 1811 to celebrate the Revolution against Spain. In the background is Pink House (government house) and before it the monument to Gen. Belgrano. The Metropolitan Opera baritone sang leading roles at the Teatro Colon last season.

LONDON

By HUGH LIVERSIDGE

The face of Britain's music has greatly changed since the war. The old-fashioned type of impresario of the "heavy" lunch and personal connection has taken a back seat, and in the place of this type of concert management has arisen many new ones. Musical Culture, Ltd.—the organization which sponsors our famous London Philharmonic Orchestra—provides a typical example of the new concert management. A vigorous search for promising young artists is one of its most encouraging features.

Due to the war and the need for great music in sustaining morale, and the fact that many are now earning larger wages on war work than in peace time, a new and proletarian public has arisen, not only in London but in the Provinces. By going out to provincial towns the London Philharmonic Orchestra has brought great music to the people as never before. In addition to this, the orchestra has entertained war workers.

One such moving scene is typified by the following extract, headed "Canteen," from the Orchestra's own journal, London Philharmonic Post: "Gradually, their meal finished, the workers edged their way towards the improvised platform so that no sound or movement should be missed. Cups and plates ceased to exist, and the silence became deathly. Two thousand human beings, bare floors, bare tables and an echoing roof, but not a sound could be heard beyond the rhythm of the orchestra."

London Concerts

However, to return to more familiar ground. At the Adelphi Theatre, Fistoulari gave a fine performance of Tchaikovsky's Francesca da Rimini overture-fantasia. Its poignant heart break and turbulent emotion were conveyed in meaning phrases to the audience, which applauded mightily.

In Rachmaninoff's 2nd Piano Concerto the L.P.O. and Fistoulari gave us the music, while the soloist gave us the notes. . . . If the orchestral playing had been of the same pedestrian pattern as the soloist's interpretation, I could have indulged in that brief refresher colloquially known as "forty winks." Mr. Fistoulari concluded with a finely read performance of Franck's Symphony.

Shakespeare Settings

A Boosey & Hawkes concert gave us settings of five Shakespeare songs by Gerald Finzi. In each of these, Mr. Finzi has been at pains to preserve the poetical accents of the original. Fear No More the Heat of the Sun was particularly successful in this respect and well suited to a baritone voice. In It Was a Lover and His Lass, Mr. Finzi still showed the same regard for the poetry's measure, but his setting is inclined to be boisterous and noisy rather than lyrical. But perhaps Mr. Finzi feels that the rustic lovers would express their sentiments in bucolic vein.

Aaron Copland's Piano Sonata also received its first English performance. It is painted in sombre hues, but can hardly be classed as one of Mr. Copland's best works.

Unger's Fine Concert

A packed audience—every seat sold out—assembled at the Adelphi Theatre to hear Dr. Unger conduct the London Philharmonic Orchestra. Highlights of the session were the overture to The Flying Dutchman, which electrified its hearers. Inspiring readings were also given of Brahms' Haydn Variations and of three pieces from Berlioz's Faust. Jean Pougnet, leader of the orchestra, showed what he could do as soloist in the Elgar Concerto. At the end of the concert, Dr. Unger had to take repeated "calls" before the audience would let him go.

Newark to Have Second Opera Season

NEWARK, N. J.—The Essex County Symphony Society, for the second season will present a grand opera festival at the Mosque Theatre from May 8 to 13. Mrs. Parker O. Griffith, president, announcing the season, stated that it will again replace the outdoor Stadium Concerts held annually for eight years.

"This change is made necessary," Mrs. Griffith said, "because of gasoline restriction and traffic problems. It is our hope that the war will be over in another year and that we may then return to the stadium."

Giorgio D'Andria again will be general director and has selected his casts, chorus and ballet from the personnel of the Metropolitan Opera Association.

In the opening Aida, the cast includes Zinka Milanov, Winifred Heidt, Frederick Jagel, Alexander Sved, Nicola Moscona, Louis D'Angelo and Lodivico Oliviero.

Stella Roman sings the title role in Tosca on May 9 with Armand Tokatyan, Sved, George Cehanovsky and Messrs. D'Angelo and Oliviero. Mmes. Milanov and Heidt will be heard in Il Trovatore on May 10 with Kurt Baum, Igor Gorin, Thelma Votipka and Messrs. Moscona and Oliviero.

Josephine Antoine sings the title role in Lucia on May 11 with Francesco Valentino, Mme. Votipka and Messrs. Tokatyan, Moscona and Oliviero. Cavalleria Rusticana and Il Pagliacci will be coupled on May 12. The singers will comprise Doris Doree, Lucielle Browning, Frances Marion and Thelma Votipka and Messrs. Tokatyan, Sved, Baum, Gorin, Cehanovsky and Oliviero.

At the matinee on May 13 Hansel and Gretel will be presented by Christina Carroll, Hertha Glaz, Thelma Votipka, Ardelle Warner, Evelyn Wick and Mr. Cehanovsky.

Cesare Sodero and Karl Riedel will conduct with Giocomo Spadoni as chorus master and assistant conductor, Lillian Moore as premiere ballerina and Armando Agnini stage director.

Resnik and Kane Tour Planned in South America

Regina Resnik, soprano, and Edward Kane, tenor, will be heard in South America this summer, it is announced by William L. Stein, their manager. The management of the Teatro Colon, however, has notified Mr. Stein that contracts for all visiting artists there this season have had to be abandoned. Only local artists will be heard.

Town Hall Concerts under Woman Director; Klein Enters Navy

Kenneth Klein, after eleven years as director of the concert department at New York's Town Hall, has resigned to enter the U. S. Navy. Appointment of Dorothy Dickhaut, present treasurer of the box office, as his successor was announced by George V. Denny, Jr., president of Town Hall. Mr. Klein, who is married to Rosalyn Tureck, concert pianist, has been serving also as treasurer and a member of the Board of Directors of the National Music League, vice chairman of the directors of the Schubert Memorial Award and as president of the directors of the Town Hall Layman's Music Courses. At Town Hall, he inaugurated the annual Endowment Series Award for young artists.

Miss Dickhaut, a Hunter College graduate, came to Town Hall after having taught in the public schools and having been assistant to Tali Esen Morgan in the direction of a music festival at Ocean Grove, N. J. She also was box office treasurer at old Aeolian Hall.

Negro Opera Company Heard in Traviata in English

Mary Cardwell Dawson brought her National Negro Opera Company, to New York on March 29. The company, heard in many leading cities of the country, offers an all-Negro cast in an English version of the Verdi score made by Frederick Vajda, the conductor. Lillian Evanti, as Violetta, proved an accomplished artist, singing and acting the part with authority and assurance and with notable vocal fluency. Joseph Lipscomb, as Alfred, and William Franklin, the Germont, likewise proved skilful artists. In other roles were Minto Cato, Lillian M. Smith, Oscar Griffin, Edward Boatner, Wilson Woodbeck, Horace Wilson, Monti Norris, Edmond Pitt and Herman Edwards. J. Robert Johnson, David Leer and Pauline Moore were the dance soloists. D. B.

The Ellen Ballon photograph on the Front Cover is by De Bellis Studios, N. Y. C.

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According to Noel Straus, in the New York Times of March 27, Haussermann's Serenade was warmly received as played by Lucie Bigelow Rosen at her Theremin recital at Town Hall the previous day.

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"It is significant that Eugene Goossens should choose to present this number, for he has access to all of the contemporary literature and he has the artistic integrity and straightforwardness of purpose to select the best for public performance. Haussermann's new work . . . has the spirit of Spring and . . . many gay rhythms and bright orchestral colors. The work was well received and the composer was rewarded with spontaneous applause." . . . *Cincinnati Times Star*

"That gifted musician, John Haussermann, was represented on the program by his Second Symphony. The work is short, and like each of his other compositions shows a real gift for interesting orchestrations." . . . *Cincinnati Post*

"The Haussermann Second Symphony is subtitled Spring, a well chosen title to indicate the happy cast of its melodic substance and suitable orchestral expressions." . . . *Cincinnati Enquirer*

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Played by Cincinnati and Dayton Orchestras

"Of all the novelties performed by our orchestra in recent years John Haussermann's Vocal Concerto is easily one of the most original and significant." . . . *Eugene Goossens, Director, Cincinnati Symphony*

"Pianists, violinists and cellists have had their fling at a concerto, but not until John Haussermann came along with his Concerto for Voice and Orchestra has the singer had any chance at this form. It is an unusual thing." . . . *Dayton News*

AFTER-CHRISTMAS SUITE

Played at Manila, P. I.

"His work shows originality and inventive genius in orchestration as well as a good background of knowledge in form and composition." . . . *Manila Tribune*

". . . exquisite poetic gems. Remarkable with Haussermann's suite is its fecundy fantasy, and its grim, but elastic humor. Haussermann's themes are primarily dramatic and symphonic." . . . *Manila Bulletin*

LIST OF WORKS

Opus 1. QUINTET for Flute, Oboe, Clarinet, Bassoon, and Harpsichord.

Opus 2. TWENTY-FOUR SYMPHONIC PRELUDES, for piano. (Published by Maurice Senart)

Opus 3. SONATINE FANTASTIQUE, for piano solo. (Published by Maurice Senart)

Opus 4. PRELUDE AND FUGUE, for two pianos (4 hands). (Also available for organ and string orchestra) (Published by Maurice Senart)

Opus 5. A PASTORAL FANTASY, for two pianos (4 hands). (Also available for flute, harp and string orchestra) (Published by Maurice Senart)

Opus 6. SEVEN CHORALS on original themes, for organ solo. (Published by Maurice Senart)

Opus 7. SONATINE ROMANTIQUE, for piano solo. (Published by Maurice Senart)

Opus 8. NOCTURNE AND DANSE, for orchestra. (Published by Boosey-Hawkes-Belwin, Inc.)

Opus 9. SUITE GOTHIQUE, for organ solo. (Published by Maurice Senart)

Opus 10. THE AFTER-CHRISTMAS SUITE, for orchestra. (Published by Boosey-Hawkes-Belwin, Inc.)

Opus 11. QUINTET for two violins, viola, cello, and piano. (Published by Maurice Senart)

Opus 12. FIVE SINGING MINIATURES, for soprano and piano.

Opus 13. SUITE RUSTIQUE, for flute, violoncello and piano.

Opus 14. BALLADE, BURLESQUE, ET LEGENDE, for piano. (Legende is published by Mercury Music Corp.)

Opus 15. QUARTET, for two violins, viola, and violoncello.

Opus 16. SYMPHONY No. 1.

Opus 17. RHAPSODIC OVERTURE for piano and chamber orchestra.

Opus 18. THREE MOODS for low voice and piano. (Published by Composers Press, New York)

Opus 19. SONATA for organ.

Opus 20. POEME: CLAIR DE LUNE for violin and piano.

Opus 21. DIVERTISSEMENTS for string quartet.

Opus 22. SYMPHONY No. 2.

Opus 23. SALON pieces for voice, and SERENADE for theremin and piano.

Opus 24. VIOLIN AND PIANO SONATA.

Opus 25. VOICE CONCERTO. (Published by Boosey-Hawkes-Belwin, Inc.)

Opus 26. NUPTIAL SUITE for organ.

Opus 27. VOICE SONATA.

Opus 28. PIANO CONCERTO.

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DISCS: Recording Industry Also Active in Latin America

The war's impact has been felt by the music recording industry of Latin America as well as that of North America, particularly in the shortage of vital materials. But altogether, recording is a flourishing industry in Mexico, Cuba, and other Central and South American countries.

The old Victor company pioneered in the record field in Central and South America, Mexico and the Caribbean area forty years ago. Today there are large recording and manufacturing establishments in Mexico City, Rio de Janeiro, Santiago and Buenos Aires. Here the recordings of the artists, orchestras and bands are made, and the discs are manufactured for distribution to their own territories. In every other Latin American country, this company has recording facilities and a well organized distribution set-up, to enable it to keep abreast of national music developments.

The record industry is operated in Latin America in much the same manner as in the United States. The actual manufacture of records has become an important phase of the musical life of a number of countries, apart from the vast number of North American discs that are imported annually.

The recording industry below the border leans heavily on popular music. However, there are numerous factors, including Latin America's love of more serious music, which indicate that post-war recordingse will include more of the classic as well as popular music of Latin America's composers and artists. Latin America has the composers, the conductors and the artists. And it also has a vast appreciative audience.

Renaissance Below Equator

Brazil, Argentina and Chile are experiencing a renaissance in music that is reflected in increasing production and sales of recorded music. Contributing to this development in Rio de Janeiro is the fine performances of the Brazilian Symphony Orchestra, and the brilliant opera seasons at the Theatro Municipal. Then, too, there is the colorful, dynamic composer-conductor, Heitor Villa-Lobos, who virtually is sponsoring a national musical awakening through frequent tours throughout his country and impressing on Brazilians a consciousness of their own cultural heritage.

In Buenos Aires is the Colon Symphony Orchestra and Colon Opera House, while in Mexico there is the Mexican Philharmonic Orchestra which performs regularly under the baton of the brilliant composer-conductor, Carlos Chavez.

Two pianists whose recordings have became as famous in North America as in their native countries are Claudio Arrau of Chile and the Puerto Rican, Jesús Mariá Sanromá, the latter also official pianist for the Boston Symphony Orchestra.

There is no doubt that the interchange of records between the various companies has proved an important factor in popularizing the music of one country in another, and improving cultural relations among all.

Reviews of New Recordings

BACH: Es Ist Vollbracht (All is Fulfilled), from the St. John Passion; Ich Ruf' Zu Dir, Herr Jesu Christ (I Cry To Thee, Lord Jesus Christ), Choral Prelude; Prelude and Fugue in E Minor (No. 3 of Acht kleine Praeludium und Fugen, for Organ); Sonata in E Flat Major for Pedal Clavier: First Movement.

PALESTRINA: Adoramus Te. All are transcribed for orchestra by Leopold Stokowski; played by the Philadelphia Orchestra under the direction of Leopold Stokowski, Victor set M 963, 3 discs, $3.50.

Victor's feature set is an addition to the ever-growing list of Stokowski's transcriptions of Bach compositions. In these short works, the transcriber follows his usual pattern of lush harmonies, exaggerated rubato and distorted tempi, thus dressing up Bach in 19th Century romanticism. However, there is a large audience which prefers its Bach à la Stokowski, and to it this set is highly recommended, as the recording is good. The Palestrina selection is handled in the same manner.

FOOTE: Suite for Strings in E Major, Op. 63; played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Victor set DM 962, 2 discs, $2.50.

Arthur Foote (1853-1937), the New England composer, dedicated this work to Max Fiedler, and it was first played by the Boston Symphony in 1909 under Fiedler's direction. There are three movements to the Suite—Prelude, Pizzicato and Adagietto, and Fugue. The music is substantially constructed and most agreeably effective. Foote's compositions, of which there are many, have been almost completely overlooked by the recording companies. This release is, therefore, a happy offering, especially since it is interpreted by the string section of the great Boston Symphony under the direction of its inimitable conductor, Serge Koussevitzky.

WELSH TRADITIONAL SONGS: Davydd Y Gareg Wen (David of the White Rock); Bugeilio'r Gwenith Gwyn (Idle Days in Summer-time); Cyfri'r Giefr (Counting the Goats); Yn Iach I Ti Gymru (Adieu to Dear Cambria!); Y Deryn Pur (The Dove); Fearwel Mari (Farewell, Mary); Ar Hyd Y Nos (All Through the Night); Rhyfelgyrch Gwyr Harlech (Men of Harlech): sung in Welsh by Thomas L. Thomas, baritone; accompanied by Edward Vito, harpist. Victor set M 965, 4 ten inch discs, $3.50.

This is altogether satisfying music. It is only natural that the Welsh birth and ancestry and the rich, controlled baritone voice of Thomas L. Thomas would make an ideal combination for these delightful folksongs. Edward Vito supplies admirable support on the harp, the national instrument of Wales.

BACH: Prelude and Fugue in E flat major (St. Anne), (transcribed by Stock); played by Chicago Symphony Orchestra under direction of Frederick Stock. Victor set DM-958, 2 discs, $2.50.

The late Dr. Stock has supplied a faithful and, for the most part, clean-cut orchestral version of this Bach work. His respect for and adherence to the composer's original harmonic structure are among the promising features of the set.

REUBKE: Sonata for Organ in C minor (on 94th Psalm); PURCELL: Trumpet Voluntary (filler); played by E. Power Biggs, on the organ of the Memorial Church at Harvard University. Victor set DM-961, 3 discs, $3.50.

If Julius Reubke, the son of an organ builder, had not died at the early age of 24, he would have undoubtedly been one of the greatest pianist-composers of his generation; not only do his few known works show great talent, but he was also reputed to have been Liszt's favorite pupil. Mr. Biggs, one of the leading organists of the country, plays this sonata with care and commendable taste. It is a first-rate organ record.

SCHUMANN-TAUSIG: The Smuggler; CHOPIN-LISZT: The Return Home and The Maiden's Wish (Nos. 1 and 15 of Seventeen Polish Songs Op. 74); played by Sergei Rachmaninoff, pianist. Victor single disc No. 11-8593, $1.

As a memorial to the great Russian pianist and composer, Rachmaninoff, Victor released this magnificent record. The youthful, vibrant quality which was so marked in all performances of this incomparable artist is one of the many reasons that makes this disc worth owning.

BLOCH: Nigun (Improvisation) (No. 2 of Baal Shem-Pictures of Chassidic Life); played by Mischa Elman, violinist and Vladimir Padwa, pianist. Victor single disc No. 11-8575, $1.

Mischa Elman, plays the Bloch work with his usual musical sensibility and warm tonal quality. With the assistance of Mr. Padwa, at the piano, a well balanced performance is provided.

GRIFFES: By A Lonely Pathway; SACCO: Rapunzel (From poem by Adelaide Crapsey); sung by Eleanor Steber, soprano, accompanied by James Quillan, pianist. Victor single disc No. 10-1071, 75¢.

SCHUBERT: Ave Maria, Op. 52, No. 6 (In Latin); LIDDLE: How Lovely Are Thy Dwellings (From Psalm LXXXIV); sung by Richard Crooks, tenor; accompanied by the Victor Symphony Orchestra, under the direction of Charles O'Connell and Nathaniel Shilkret, respectively.

EFREM KURTZ AUTOGRAPHING RECORDINGS

in a Kansas City shop of programs he has conducted. Mr. Kurtz is musical director of the Kansas City Philharmonic Orchestra.

Carl Fischer Miracoustic Studio Used by Notables

Conveniently located in the heart of New York's 57th Street Music Row is the Carl Fischer Miracoustic Recording Studio. The high fidelity equipment used here was especially designed to insure the most natural reproduction of speech and music. The studio itself, instead of using the usual sound absorbing materials, was angled and shaped to produce a controlled "liveness' which loses none of the overtones and deep harmonies.

Frequently used for rehearsals and recordings by numerous outstanding vocalists and instrumentalists, the Carl Fischer Studio has also been used to make transcriptions for use on radio stations. Among the personalities who have utilized the Carl Fischer Miracoustic facilities are Lucy Monroe, Lansing Hatfield, Dave Rubinoff, Edwin Franko Goldman, Wendell Willkie, and many others.

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Traubel Joins Columbia Masterworks Artists

Helen Traubel, American dramatic soprano of the Metropolitan Opera Assn., has been signed on a long-term contract to record exclusively for Columbia Masterworks.

Greenwich House Benefit Concert

The Greenwich House Music School held its annual Scholarship Fund benefit in the School's auditorium on March 31, when its orchestra and soloists gave a concert of classic and modern works. One number was played to honor the eight Greenwich House boys killed in action, out of 450 Settlement House members in the armed forces. Lucrezia Bori was the guest of honor.

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BALTIMORE

By GUSTAV KLEMM

The Philadelphia La Scala Opera Company wound up its four-opera season with an excellent performance of Puccini's La Boheme before a completely sold-out Lyric augmented by hundreds of standees. Dorothy Kirsten was a superb Mimi and Nino Martini, despite his limited vocal dimensions, did well as Rudolph. Annunciata Garrotto's Musetta was somewhat exuberant. Gabriele Simeoni conducted the large and carefully trained orchestra. Others in the cast of more than passing importance included Angelo Pilotto, Nino Ruisi and Wilfred Engelman.

The season here has proved so successful that Mrs. Lillian Powell Bonney, local representative for the company, has announced that two more operas will be given this spring, Carmen, with Bruna Castagna, and Il Trovatore, with Martinelli. The company also plans to return next season with five or more operas.

Dr. Hans Kindler and the National Symphony Orchestra concluded their season on March 21. Josef Hofmann was heard in the second Chopin concerto. Kent Kennan, now in the Army, was present to hear a performance of his short but effective Night Soliloquy, the solo flute being played by the orchestra's first flutist, Britton Johnson. The program opened with Dr. Kindler's arrangement of a Handel Prelude and Fugue and closed with the Brahms First. The audience gave the conductor an ovation, and he responded with a short speech of thanks.

A capacity audience filled the Lyric to hear Alec Templeton when he was brought here for one of his unique recitals by C. C. Cappel on March 18. As always, the first part of the program was devoted to the classics and the latter to satirical impressions. The audience was enthusiastic and the pianist lengthened his program far beyond the printed limits.

The Philadelphia Orchestra, conducted by Eugene Ormandy, brought its scheduled season to a close with a program of unusual musical interest. Featured on the program were Griffes' Poeme for Flute and Orchestra, beautifully played by William Kincaid; three colorful works by the Brazilian composer, Camargo Guarnieri; and the Sibelius Second. The program concluded with Johann Strauss' Tales from the Vienna Woods. A post-season concert by this group, with Luboshutz and Nemenoff as soloists, was announced for April 19.

Mozart Requiem Sung

The Peabody Conservatory Chorus gave an uncut version—the first, it is believed, in this city—of Mozart's Requiem Mass in D minor. The occasion was marked by the local debut of Ifor Jones, who joined the Peabody faculty last fall. The chorus, numbering nearly 150, showed the results of long and careful training. The soloists were Carolyn Long, soprano; Dorothy Goodman, contralto; Hardesty Johnson, tenor; Edwin Steffe, bass. Accompaniments were provided by two pianos, presided over by Sarah Stulman Zierler and LeRoy Evans. The performance was marked by a dynamic vigor and convincing sincerity.

The Musical Art Quartet gave its last concert of the season on March 19 with Frank Sheridan, pianist, as assisting artist. This also marked the conclusion of the quartet's existence, as presently constituted, for William Hymanson, violist, has already entered military service. Sascha Jacobsen, first violinist, has gone to the Pacific Coast.

The series of free Patriotic Concerts, given by members of the Peabody faculty, have continued, the recitalists including Marie Romaet-Rosanoff, 'cellist; Oscar Shumsky, violinist; Austin Conradi, pianist; Pasquale Tallarico, pianist. Robert Cochrane, music critic of the Sun, has drawn attention to the fact that these "Patriotic" concerts, with one exception, have contained nary an American composition.

The popular radio revue, Gay Nineties, came to the Lyric for an afternoon and evening performance, the program containing quite a few nostalgic musical reminders of other days and times.

Federation of Music Clubs Plans Music in Hospitals

Details of a new project of the National Federation of Music Clubs to carry music into the wards of government hospitals from coast to coast were announced on April 4 by Ruth Bradley of New York, the Federation's National Chairman of Music in Hospitals.

In collaboration with the American Red Cross, the Federation will contribute a fourfold service. This will involve furnishing individual and group performers to give musical programs in the wards of hospitals. Federated clubs will also assist in raising funds to equip the hospitals with small portable pianos and phonographs which can be rolled from ward to ward; will give entertainment programs in hospital auditoriums in isolated localities where talent from major professional agencies is not available, and will furnish teachers to give invalided service men instruction in harmony, theory and allied subjects. In the vicinity of New York, the Musicians' Emergency Fund, which has hundreds of teachers on its roster, will largely absorb this latter project as an extension of its War Service program.

Personnel for all phases of participation in the Music in Hospitals program of the Federation will be jointly selected by representatives of the American Red Cross and of the musical groups involved. Each participant will be given instruction in hospitals etiquette before beginning active duty.

The president of the National Federation of Music Clubs, Mrs. Guy Patterson Gannett of Portland, Me., is directly responsible for the inauguration of the Music in Hospitals program. Miss Bradley, as National Chairman, will supervise the work in the 48 states. Mrs. Martha Attwood Baker is chairman for New York State.

Bethlehem Bach Festival Has Large Advance Sale

BETHLEHEM, PA. — More sales of tickets were received in three weeks this year than in the four-week advance sales in 1943, it is announced by Dr. W. L. Estes, president of the Bach Choir Association, which gives its 37th annual Bach Festival here on May 19 and 20, under the direction of Dr. Ifor Jones.

The choir this year will number 230 singers. Chorales and cantatas make up the May 19 program with the Brandenburg Concerto No. 5. On May 20, James Friskin, pianist, will give a recital at the Moravian Seminary and College, and E. Power Biggs will play an organ program at Central Moravian Church, both events occurring in the morning. The B Minor Mass will be sung in the afternoon, the Kyrie and Gloria at 2 p.m. and the remainder at 4:30.

USO Concert Unit Touring in Middle East

Five new USO-Camps Shows units, among more than 300 performers appearing overseas, include a concert group now touring the Middle East. It consists of Frances Cassard, soprano; John Henry Phillips, tenor, and Martha Madison, accordionist.

Photo by J. Abresch, N. Y.

REGINA RESNIK

Dramatic Soprano

METROPOLITAN OPERA ASSOCIATION

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Opera Nacional, Mexico City
New York City Center
Trenton Opera Company
Music Festival, Montreal, Canada
Music Festival, Columbia, S. C.

MACBETH

N. Y. Times, Dec. 6, 1942: "Another new young American singer of exceptional talent and promise was introduced by the New Opera Company yesterday afternoon, when Regina Resnik, assumed the role of Lady Macbeth. Miss Resnik won the audience immediately. She has poise and temperament. She is handsome and bears herself gracefully on the stage, and her voice is pure, steady, easily produced and of lovely quality. What is more, it is under perfect control, and she has the ability to color it with emotion. She was touching and effective."—R. P.

Variety, Dec. 9, 1942: "Saturday afternoon, Regina Resnik, 20 year old dramatic soprano, made her first appearance of the season as Lady Macbeth. Her voice is rich and brilliant, especially in the upper register. She is a looker and handles herself with the cool assurance of a veteran. It was a most auspicious debut in a trying part."

FIDELIO

Grafico, Mexico City, March 11, 1943: "The voice of Regina Resnik has a beautiful color and is handled with admirable perfection. Her singing was always musical and refined even in the subtlest details; while the great dramatic passages were delivered with emotion and passion. The young artist's interpretation of the role of 'Leonora' proves that she is well along on the road to glory."—J. M. E.

CARMEN

El Universal, Mexico City, March 14, 1943: "Regina Resnik was an incomparable Micaela—what musicianship! What phrasing! What technique! It is incredible how she handles her great voice whose tone vividly recalls that of Lotte Lehmann."
—A. V.

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New York Concerts

CONDUCTORS OF CONCERT-SALUTE IN HONOR OF FRANCE, given at the French Institute, New York. Left to right, Theodore Chanler; Lazare Saminsky, director; Sir Thomas Beecham, guest conductor, and Virgil Thomson.

Easter in New York brought the music of J. S. Bach into prominence, with orchestras and choral groups devoting themselves to the B Minor Mass and St. Matthew Passion. A special performance of Verdi's Requiem was given at the Metropolitan. In addition to an active list of pianists, violinists and vocalists, the period also introduced two new major orchestral scores, Leonard Bernstein's Symphony, Jeremiah (N. Y. premiere) and the Shostakovich Eighth Symphony. The visiting Boston Symphony concluded its New York season.

March 21 (CH)—The Philadelphia Orchestra and its Ormandy, assisted by the Westminster Choir and pianist Brailowsky, were heard in an exceptionally refreshing concert. The conductor's own arrangement of Bach's Toccata, Intermezzo and Fugue in C major, is an effective version by a musician who knows both his Bach and his orchestration. Nine Brahms' Liebeslieder were done, this being programmed as the first New York presentation of that music with the composer's own orchestral dress instead of his more familiar piano duet accompaniment. The larger frame loses much of the intimacy of the delightful waltzes. The Choir of 28 voices sang outstandingly well and dictioned with remarkable clarity. Brailowsky played the Liszt E flat Piano Concerto (not too well accompanied) briskly and with glassy brilliance, missing much of its best romanticism. The orchestra had superb virtuosity and shimmering tone in the concluding La Mer by Debussy. (TH)—Carole D'Arcy, mezzo soprano of Miami, Fla., had Ivan Basilevsky as her accompanist. (TH matinée) — Margaret Brady, soprano, with able Stuart Ross at the piano, exhibited sound vocal technic as trained by Reinald Werrenrath. With more experience she should gain in powers of interpretation.

March 22 (CH)—Zino Francescatti's violin playing was at its best in polish, quality of tone and magic of execution. Effortless ease and youthful elan mark everything he does. His chief numbers were Sonatas by Bach and Beethoven (Kreutzer). His accompanist, occasionally too insistent, was Albert Hirsch. (TH)—Celius Dougherty and Vincenz Ruzicka, duo-pianists, had an unusual program performed with solid musicianship but not flawless technic. Stravinsky's Concerto for the paired instruments is in his later stark manner, with short motifs, unsensuous harmonies and rhythms percussively employed. Dougherty's own American Sonata (Music from Seas and Ships) has much more imagination and charm than the pages of his Russian colleague. There was also a Purcell Sonata, Schubert's rarely heard Fantasie, Op. 103, and Prelude by Buxtehude.

Rodzinski Resumes Baton

March 23 (CH)—Rodzinski returned to the Philharmonic after a short rest, and was as intensive and informed as usual, in Milhaud's Cortege Funebre, Franck's Symphony and Kodaly's Dances from Galanta. William Kapell gave a compelling account of Rachmaninoff's Piano Concerto No. 2, the young player enthusing his listeners through fluent delivery and glowing romanticism.

March 25 (TH)—The combination of Adolph Busch and Chamber Music Players did early classics by Gabrieli, Schütz, Handel and Bach, the performances having intimate and deeply musical style. Miecio Horszowski and Eugene Istomin were the conscientious, adept soloists in Bach's Piano Concerto in C. The ensemble singing was done by the New Choral Group, Carl Bamberger, director. This was a concert of high worth for those who can take a musical evening without emotional syrup and tonal bon-bons.

A Busy Week-end

March 25 (CH matinée)—George Copeland's second recital this season offered several classics together with a number of Debussy pieces, the latter done ideally in tone and atmosphere. (TH matinée)—Dorothy Maynor, accompanied by Ernst Victor Wolff, in a mixed list demonstrated her vocal and interpretative versatility. (CH)—The Philharmonic, Rodzinski conducting, repeated the Milhaud and Franck works of the previous Thursday and Friday concerts. Concertmaster John Corigliano gave a loftily-conceived account of the Beethoven Concerto. (TH)—The Helvetia Männerchor, Germain P. Lachat, director, sang with smoothness and spirit, and Oscar Ziegler soloed effectively in some works by Chopin and Liszt. (CCH)—Maria Gall, soprano, in a well-sung recital accompanied by John Ahlstrand.

March 26 (CH matinée) — John Corigliano repeated the Beethoven Concerto with the Philharmonic. Rodzinski did a graphic, brilliantly highlighted version of Strauss' Zarathustra. (TH 3 p.m.)—Frieda Hempel, with Arpad Sandor at the piano, sang German song masterpieces, delivered with all that artist's exquisite taste, and charm of voice and personality. Her audience fêted her endlessly. (TH 5:30 p.m.)—Celia Saloman, serious, well-equipped pianist, played Schumann's Fantasia and Prokofieff's A minor Sonata as major numbers. (TiH matinée)—Frederick Marantz, pianist, presented beside other music, a Bach Partita, Beethoven Sonata (Op. 110) and the Paganini-Brahms Variations. (Steinway Hall matinée)—Illuminato Miserandino, violinist, in Mendelssohn Concerto, Corelli's La Follia, Grieg's C minor Sonata, and lesser matter, was accompanied by Edith Friedman. (TH)—Lucie Bigelow Rosen, thereminist, (Frank Chatterton at the piano), made waves of sound modulated into rare beauty and expressiveness. To most of us it remains a mystery how Mme. Rosen is able to produce such results by mere undulating of fingers, hands and arms, without touching anything but air. To fastidious hearers, however, there is the additional appeal of the "player's" unerring musicianship as exhibited in style, phrasing and characterization. Several Bach works, the Beethoven F major Romance, and a meaty Concerto for theremin and orchestra, by Mortimer Browning, best exemplified the varied talents of Mme. Rosen, although she was at home too in Debussy's Clair de Lune, the Thais Meditation, and a first performance of J. Haussermann's Serenade for theremin and piano, a work adeptly contrived to reveal the instrument at its best. The recitalist gave a short talk on the nature and use of the theremin. (NBC Studio matinée) — The Maestro (need he be named?) conducted the NBC Orchestra in radiant performances of Castelnuovo-Tedesco's Taming of the Shrew Overture, Schubert's Second Symphony, Smetana's Moldau, and the Queen Mab Scherzo by Berlioz. (CCH)—Freda Marcus, pianist, offered Beethoven's Waldstein Sonata and the A minor Prelude and Fugue by Bach-Liszt as her chief pronouncements. (CH)—Ray Lev's piano recital attracted an unusually large audience which found much to admire in her performance of some familiar works, and three new ones—Herbert Inch's December Moods, and Anis Fuleihan's Kyrenia and Harvest Chant. (Hunter College)—The City Amateur Symphony Orchestra, Judge Leopold Prince conducting, had a full and enthusiastic attendance for its concert, with soloists Evelyn A. Sachs, contralto, and Paul Dennis, baritone.

St. Matthew Passion in Brooklyn

March 26—Carl Bamberger conducted Bach's St. Matthew Passion with the Brooklyn Oratorio Society, the New Choral Group of Manhattan, the choir of St. Paul's Episcopal Church and a chamber orchestra, at the Brooklyn Academy of Music. Robert Leech Bedell was at the organ, and the vocal soloists (Regina Resnik, Nan Merriman, Edward Kane, Carlos Alexander, Lucille Schwartz and Merchthild Johannsen) showed excellent sense of style. Despite some variable choral efficiency, the work impressed by its sensitive treatment by Mr. Bamberger. Particularly fine instrumental solos were played by Stefan Frankel, violin, Bruno Labate, oboe, Mildred Hunt, flute, Janos Scholz, cello, and Walter Taussig, who gave the *continuo*.

March 27 (CH)—Artur Schnabel gave the second recital of his Beethoven Piano Sonata series, with Op. 110, Op. 10, No 2, Op. 31, No. 2, and Op. No. 111. The eminent specialist was in his rarest form, with the result that the music came to feeling and finely integrated performance. The hearers had both reverence and enthusiasm. (TH)—Jane Courtland, pianist, revealed confident, agile technic, and well-considered interpretations in a program that starred Bach's C minor Partita, Chopin's Fantasie, Schumann's Faschingsschwank and a group by Brahms. Miss Courtland's style is particularly suited to virile, zestful music, but she also put variety of mood and some whimsy into her playing of several novelties, De Menasce's Five Fingerprints, Kurt Kennan's Two Preludes, Fuleihan's Serenade and Syrtos, and Luening's Invention No. 2.

Bach and Verdi

March 28 (CH)—This year's performance by the New York Oratorio Society of Bach's B Minor Mass was dedicated to the late Albert Stoessel. His former aide, now conductor, Alfred Greenfield,

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led the large chorus, in which the male vocalists were outnumbered greatly by the women despite augmentations from New York University where Mr. Greenfield holds the chair of professor of music. Authority, sonority and sensitive response marked the massed singers' work. The soloists included Louisa Moller, Mary Gayle Dowson, Edward Kane, Roger White and Wellington Ezekiel, vocalists; Harrison Potter, piano-harpsichord, Hugh Porter, organ and numerous other instrumentalists. Miss Moller, the soprano, far outshone her associates. On the same evening there was another excellent choral performance, Verdi's Requiem, at the Metropolitan Opera, for the benefit of the Red Cross, and conducted by Bruno Walter. Soloists were Mmes. Milanov and Thorborg and Messrs. Kullman and Moscona. The beautiful work had an eloquent interpretation that moved the audience deeply. The soloists were admirable in voice and style, and the chorus of the opera-house never has sung better. It was eminently proper that its director, Giacomo Spadoni, shared in the bows of the performers. Everyone concerned in the good cause contributed his services without pay. (It is of interest to know that on this evening too, Brahms' Requiem was performed in Toronto, Can., by the Toronto Mendelssohn Choir and that city's orchestra under the direction of Sir Ernest MacMillan, as a memorial to Dr. H. A. Fricker, the second of the association's conductors.) (TH)—Nota Camberos, young Greek soprano, sang with rich and ample tones and much musical taste in a taxing program of German, French, Italian and Greek numbers.

Sopranos Heard in Novelties

March 29—Two young sopranos appeared on this evening, Lillian Stephens (TH) and Marion Lassen (CCH), the former from Texas, presenting her third New York recital. Miss Stephens has a voice of notable quality, smooth in texture and used it with taste and charm and fine musicianship. Four Paderewski songs, feature of her list, proved, in her handling, to be worthy of more frequent repetition. Stuart Ross accompanied. Miss Lassen's novelties were a collection of Chinese songs, done in English, and Marion Bauer's The Red Man's Requiem. Thomas Martin accompanied. (CH)—Leonard Bernstein, youthful assistant conductor of the Philharmonic led his own first Symphony (subtitled Jeremiah) with that orchestra, and also had the baton for Mendelssohn's Italian Symphony, Mozart's Marriage of Figaro Overture, Tchaikovsky's Romeo and Juliet and Copland's Salon Mexico. A further account of the concert may be found in Variations on another page.

March 30 (CH)—Played to commemorate the first anniversary of the death of Rachmaninoff, his lushly melodious E Minor Symphony was on the program of the Boston band of virtuosi led by Koussevitzky. They also did Strauss' Death and Transfiguration and Ravel's second Suite from Daphnis and Chloe. The evening was one of elevated delight, with everything clicking both in interpretation and execution. Finer musical intention or orchestral communication cannot well be imagined.

March 31 (CCH)—Jennie Grey, Russian soprano of attractive personality, accompanied by Ivan Basilevsky, gave well-schooled and unusually artistic performances of old and modern music. (TH)—Adolph Busch and his Chamber Music Players, in an all-Bach program, were a real treat for lovers of the works of the musical All-Highest. The assistance of Marcel Singher, baritone, in the cantata, Ich will den Kreuzstab gerne Tragen, was a finished piece of vocal art. Busch and Frances Magnes played the Double Violin Concerto in D minor. A string arrangement of the six-voice Fugue from the Musical Offering, and the D major orchestral Suite, made up the rest of the program. The New Choral Group, Carl Bamberger, director, sang in the cantata.

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Bostonians Bid Adieu

April 1 (CH)—Koussevitzky plus his Bostonian symphonists, made a memorable matinée of their program with Haydn's G major Symphony (B. and H. 88) Debussy's La Mer and Brahms' First. It was the final concert here of the visitors, and they were in gala mood. Every facet of finished orchestral interpretation and playing was in evidence, and the response of the listeners must have been immensely gratifying to the leader and his artistic associates. (CH)—The Philharmonic program was the same as on March 29.

Shostakovich's Eighth Premiered

April 2 (CH)—Sunday's Philharmonic matinée was featured by the American premiere of Shostakovich's new Eighth Symphony, juxtaposed with William Schuman's William Billings Overture. The Russian composer has let it be known that his latest Opus is in part retrospective of the war up to date, and a hopeful prognostication of the future, just as the Seventh was a picture of the German invasion. Now Shostakovich purposes to complete the trilogy with a score dedicated to Victory. The Eighth, taking just over one hour to perform, has all the characteristic hallmarks of the Shostakovich style, which means complete command of orchestration, harmonic freedom, a high degree of pictorialization, and contrasting short themes lyrical, dramatic, martial and even jaunty. The Symphony on the whole seems unlikely to make the same quick and compelling appeal as the Seventh, whose "program", more direct, has as its basis narrative rather than reflection. Rodzinski conducted the novelty with devoted ardor. A message from Shostakovich was read on the stage, expressive of his gratitude to the Philharmonic, and his belief that music helps to strengthen the ties between his country and ours. (NBC Studio)—The twilight matinée of the NBC Orchestra under Toscanini, presented Four Old Brazilian Churches by Francisco Mignone, and Gershwin's Concerto in F for piano and orchestra, with Oscar Levant as the soloist. Mignone, himself a Brazilian, fills his score with matter ingratiating in theme and colorful treatment. There are varied moods, all of them as suggestive as they are interesting. This is the kind of melodious, picturesque writing which so many other modern composers seem unable or unwilling to achieve. The Gershwin Concerto improves with each new hearing, and must be ranked as truly important music. Levant played it with brilliance and inscouciance, admirably partnered by Toscanini and the orchestra. Other Sunday recitals were those of Josef Hofmann at the Y.M.H.A., and Harold Henry and Feri Roth, piano-violin Sonatas, at the home of Mr. and Mrs. John Henry Hammond.

Schnabel and Horowitz Heard

April 3 (CH)—Schnabel, sponsored by the New Friends of Music, in two Beethoven Piano Sonatas and the same composer's Diabelli Variations. The player, in his most intensive and communicative mood, offered rich edification for understanding lovers of serious piano art. (TH)—Nathan Gordon, accompanied by Vivian Rivkin, played the viola with easy technical assurance, fine tone and tasteful musical grasp. Stamitz's ancient D major Concerto was infused with new life. Bloch's Suite deserved its revival. The first New York performance of L. J. Kauffmann's Kleine Suite revealed music glibly written and piquantly spiced in harmony. Mr. Gordon is a member of the NBC Orchestra.

April 4 (TH)—Jeanette Savran did some highly agreeable piano-playing, sure in technic and definite in musical purpose. She had the warm favor of her hearers. Other recitals of the evening were those of pianist Elena Barberi (TiH), the Coolidge Quartet. at the Mannes Music School; and Richard Dyer-Bennett (TH) in a program of folksongs self-accompanied on the guitar.

April 5 (CH)—Horowitz playing solos (including Prokofieff's Seventh Sonata) for the benefit of the American Red Cross, and playing them with such infectious quality and elan that the capacity house went into raptures, and he went perforce into a long string of encores. (TH)—The Collegiate Chorale gave a program in the Town Hall Endowment Series, and not only covered itself with glory but gave Robert Shaw a chance for renewed display of his grand gifts as a conductor of massed singing, whether in serious or lightsome music. The virtuoso vocalists were heard in a program entirely American and ranging from olden times to the present moment, with even a touch of Broadway. Two works set to Whitman texts, Norman Dello Joio's The Mystic Trumpeter, and William Schuman's A Free Song, made individual hits.

St. Matthew Passion Under Walter

April 6 (TH)—Waldemar Johnsen, Norwegian baritone, accompanied by Paul Ulanowsky, sang some old English music, a Mendelssohn Elijah aria, and Norwegian songs, all done with a pleasant voice and good sense of style. (CH)—The Philharmonic, led by Walter, in Bach's Saint Matthew Passion (uncut version). A devout and thoroughly inspiring presentation of the grandiose work, and altogether suitable to Holy Week. The vocal soloists were exceptionally able in the persons of Nadine Conner, soprano; Jean Watson, contralto; William Hain, tenor; Mack Harrell, Herbert Janssen, baritones; Max Alvary, bass. The Westminster Choir furnished its customary well-trained and tonally smooth support.

April 9 (CCH)—G. Aldo Randegger, composer-pianist, with Marie Siegrist, poet-reader, in a concert for the benefit of European children.

April 9 (CH)—Repetition of Bach's St. Matthew Passion, Walter conducting, and soloists the same as on April 6 and 7. (TH)—The Trapp Family Singers, Father Franz Wasner, director, in one of their intimate, homely programs, atmospherically sung. (NBC Studio)—Easter Sunday was given extra gladness for an invited audience at NBC headquarters, and for millions of radio listeners, when Toscanini led his orchestra in Wagner's Prelude to Parsifal and the Good Friday Spell, and in the accompaniment to Mendelssohn's Violin Concerto played by Heifetz. All of it perfect music-making in conception and execution. Toscanini was in rarest mood of musicianship and mellowness; Heifetz in supreme form, with infinite accuracy, polish and tonal refinement. The audience literally roared its approval of the soloist and conductor. (TH matinée)—Hildegarde Junge, earnest and devoted gospel singer in a list of hymns. She also made a drawing of a religious picture which remained on stage during the program. Her vocalism had an unusual obbligato from a cageful of canaries that warbled throughout the recital. Their method and phrasing were beyond criticism.

Ohio Wesleyan Receives $20,000

DELAWARE, O.—Rexford Keller announces that a gift of $20,000 has been received by the music department at Ohio Wesleyan University from the estate of the late Clara Williams, formerly an instructor in voice at the university.

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ST. LOUIS

By OSCAR CONDON

The St. Louis Symphony season had an auspicious ending with an all-orchestral program, during which Vladimir Golschmann's authoritative direction and keen sense of evaluating music of all eras was set forth in glowing terms.

Such exalted music as the Fantasia on a Theme of Thomas Tallis by Vaughan Williams and the First Symphony of Brahms was delivered with unforgettable beauty and emotional depth. Works in the lighter category, calculated to round out a program of universal appeal, consisted of Debussy's Prelude to the Afternoon of a Faun, of which Mr. Golschmann gives an unmatched performance; the scherzo from Mendelssohn's Octet for Strings, and the polka from Weinberger's Schwanda. A lingering ovation ensued, which Mr. Golschmann generously shared with his colleagues.

The preceding concerts introduced the young violinist, Patricia Travers, whose astonishing performance of the Tchaikovsky Concerto brought shouts of approval. She was spontaneously acclaimed by the subscribers, who demanded several encores. In the orchestral accompaniment, Mr. Golschmann and his players were *en rapport*, and faultless performances were heard of Mozart's G Minor Symphony; Hamilton Harty's arrangement of Handel's Water Music and Bartok's Divertimento for Strings.

Concerts for Maintenance Fund

Two extra concerts were given for the benefit of the orchestra's maintenance fund, one conducted by André Kostelanetz and the other by Morton Gould, both of whom garnered large audiences. Mr. Kostelanetz, donating his services to the cause, made a deep impression on his second appearance here this season through his self-effacing direction of Rimsky-Korsakoff's Spanish Caprice; the Introduction and Wedding Procession from Coq d'Or; Liadoff's Enchanted Lake; the symphonic arrangement of Kern's Show Boat melodies and Bennett's superb synthesis of tunes from Gershwin's Porgy and Bess. Not content with the stated program, the audience insisted on prolonging the occasion and Mr. Kostelanetz obligingly offered Debussy's Clair de Lune and Sousa's Stars and Stripes Forever.

Gould Leads His Works

Morton Gould's initial bow to St. Louis was in a program of his works and several arrangements familiar to radio fans. The large gathering was engrossed in his Symphony No. 1; the Cowboy Rhapsody; American Salute and New China March. His arrangements were those of the St. Louis Blues; The Surrey With the Fringe on The Top; Smoke Gets In Your Eyes and Star Dust. These, together with his Pavanne, were given as encores. Aside from his excellent manner of conducting, Gould's writings bear the stamp of originality in both thematic construction and orchestration, and his appearance was one of the season's best musical novelties.

William Kapell gave his first local recital under the auspices of the Principia Concert Course and vindicated the fine impression created on two recent appearances with the Symphony Orchestra. In a program of Bach, Beethoven, Prokofieff, Shostakovich and Chopin, this young American pianist showed a comprehensive grasp of the classic and modern schools, and a power and technic outstanding among the rising generation.

Horowitz Thrills

Vladimir Horowitz exhibited his prodigious technic in a piano recital sponsored by the Cueny Concert Direction before a well-filled auditorium. Horowitz has been heard many times with the Symphony Orchestra, but has never before played here in recital. This was an exciting occasion. He introduced here the Prokofieff seventh sonata, which was surrounded with Beethoven's thirty-two variations and works by Schumann, Scarlatti, Chopin and Liszt.

STEPHAN HERO

as he appeared at one of his concerts in the Caribbean area for members of the armed forces. Henry Jackson (hands and legs visible) was his accompanist.

Lois Bannerman Is Soloist at Final Altoona Concert

ALTOONA, PA.—Russell Gerhart brought the season of the Altoona Civic Symphony to a brilliant close in Jaffa Mosque by presenting Lois Bannerman, harpist, as the concluding soloist. In keeping with his practice, Mr. Gerhart gave this city its first hearing of Haydn's G Major Symphony, No. 88. It was stylistically read by the conductor, who again directed without a score throughout the program. Other numbers were Mendelssohn's Fingal Cave Overture, a Chorale-Prelude by Bach-Ormandy, Strauss' Emperor Waltz and two marches by Sousa, The Thunderer and Washington Post.

Miss Bannerman played numbers by Handel, Couperin, Debussy and her teacher, Carlos Salzedo. Talented and charming, she gave brilliant performances which brought three encores, two more Salzedo pieces, Behind the Barracks, and Song in the Night, and Pierné's Impromptu Caprice.

Schick to Conduct with Coast Opera

SAN FRANCISCO.—George Schick has been engaged by Gaetano Merola, general manager of the San Francisco Opera, to conduct several performances next season. Merola offered him a contract after hearing a performance of the Baccaloni Opera troupe in The Barber of Seville in San Francisco under Schick's baton.

INDIANAPOLIS

By HERSCHELL C. GREGORY

The Ensemble Music Society has been organized to promote chamber music in this city. The Musical Art Quartet will appear this spring; the Budapest String Quartet has been engaged for two concerts next season.

Zino Francescatti, appearing under the auspices of the Martens Concerts, revealed a lavish technic and played with superb tone. Beethoven's Kreutzer Sonata, Bach's Partita in E Major, and Paganini's I Palpiti were the highlights. Albert Hirsh was an excellent aid at the piano.

The local Maennerchor, directed by Clarence Elbert, drew another capacity audience. The able chorus sang enthusiastically and with clarity. The diction of this organization improves with each concert. Robert Quick, violinist, of Chicago, was soloist in the Nardini E Minor Concerto, the opening movement of the Mozart A Major Concerto and shorter numbers. Betty Oakes, young soprano, was soloist with the chorus. Dorothy Munger for the chorus, and Hazel Simms Beidel for Mr. Quick provided excellent accompaniments.

Grace Moore closed the Martens Concert Series in a program which featured many French songs. A huge audience overflowed onto the stage and into the orchestra pit and applauded wildly. Otto Herz accompanied, and contributed solo numbers.

George Newton, local baritone, gave his second recital of the season featuring numbers by Handel, Wolf, Naginski, and songs of Argentina. Jane Hampson was at the piano.

Francescatti on South American Concert Tour

Zino Francescatti on April 15 left this country for a five months' tour of South America, Central America and Mexico. The tour, arranged by the South American Division of Columbia Concerts and Ernesto de Queseda, will take the French violinist through Mexico, Brazil, Argentina, Uruguay, Chile, Peru, Ecuador, Venezuela, Colombia, Panama, Bolivia, Costa Rica, San Salvador, Honduras, Nicaragua, and Guatemala. Mr. Francescatti visited South America once before, in the spring and summer of 1938, just before he came to the United States for the first time.

During 1943-44 the violinist played an extensive tour which took him across the United States and included concerts in Canada and Cuba. He was soloist six times with the Philadelphia Orchestra, and appeared with the New York Philharmonic-Symphony, the Detroit Symphony, the Chicago Symphony, the Minneapolis Symphony and the Oklahoma City Symphony. He also appeared three times with Andre Kostelanetz on the Sunday afternoon Coca-Cola Hour, CBS broadcast.

His 1944-45 tour starts at the end of October and already includes appearances with the Chicago Symphony, the Cincinnati Symphony, and the National Symphony of Washington, D. C.

Margaret Keiser Soloist at Oratorical Contest Finals

Margaret Keiser, American soprano, has been selected to sing the National Anthem in connection with the John Paul Jones Oratorical Contests sponsored by Hearst newspapers. She will be heard in Carnegie Hall during the finals. Her fall tour opens in Pennsylvania. She is under AMF management.

Photo by M. Smith, N. Y.

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METROPOLITAN OPERA

(*Continued from page 3*)

were Mona Paulee, Valentino and Votipka. In Pagliacci, Warren ran away with the honors as Tonio, and had an ovation after his Prologue. Jobin was the tenor of the occasion, Albanese, the Nedda. John Dudley made the customarily inconsequential role of Beppe count strongly. Valentino was the Silvio. The week ended in the evening with the second section of The Ring Cycle, the incomparable Melchior doing his famed Siegmund to Traubel's splendid Brünnhilde. Janssen's Wotan, refined in tone, Rose Bampton's artistically sung and youthfully impassioned Sieglinde, List's sufficiently implacable Hunding and Thorborg's severe Fricka being other features of a representation that found Szell in his established mood of rich fancy and authoritative might in the handling of the score.

Changes of Casts

Traviata, March 27, opened the nineteenth week (and last but one) of the Metropolitan. A familiar cast sang the Verdi music, with Sayao, Tokatyan and Valentino in the chief roles. Sodero conducted.

In the Trovatore performance of March 30, three artists appeared who were not in the previous hearing of the Verdi opera. Alexander Sved made Di Luna a sonorous, smoothly singing one, stylistic, and impassioned in histrionics. Thorborg, always reliable, was the Azucena. Lazzari sang Ferrando. Milanov's Leonora and Baum's Manrico, rich in emotional drive and exceptionally warm tinting of tone, gave unstinted delight. Baum tossed off top reaches with the most approved ease and aplomb. Sodero conducted.

Lily Pons returned with her famed coloratura brilliancies as Lucia on the evening of March 31. Tokatyan was the tenor. Valentino, Dudley, Votipka, Lazzari, Garris made up the balance of the company. Sodero conducted. In the afternoon there was a Mignon matinée (sponsored by the Metropolitan Opera Guild) for high school students. A packed house found keen enjoyment epsecially in Irra Petina's tenderly acted and delicately sung Mignon. Gerard, Munsell, Moscona, De Paolis, Gurney and Browning aided in a generally appealing performance fastidiously led by Beecham.

Magic Flute and Siegfried

The matinée of April 1 was Magic Flute, with an excellent cast that had Kipnis' authoritative art as Sarastro, Nadine Conner's sparkling Pamina, and the polished vocalism of Kullman (Tamino) and Moscona (High Priest). Audrey Bowman, a newcomer as Queen of the Night, sang with facility. The comedy element was enhanced by the frolics of Brownlee (Papageno), Raymondi (Papagena), and Garris (Monostatos). Bruno Walter conducted. To commemorate his 50th anniversary with the baton, the directors of the Metropolitan presented him with a Queen Anne coffee set. In the evening, the Ring Cycle went on, Siegfried being the third of the foursome. Melchior was the exuberant and vital-toned hero, Traubel did her justly popular Brünnhilde, Herbert Janssen was The Wanderer; Conner, the Forest Bird; List, Fafner; Thorborg, Erda; Lechner, Alberich; Laufkoetter, Mime. Szell, master of the score, made its great message sing and ring.

The Aida of April 3 gladdened a full house. Milanov, in glorious voice, regaled the ears and moved the hearts of her listeners. Kurt Baum put refined tone and temperament into his Rhadames singing and acting. Margaret Harshaw, doing her first Amneris, established her complete command of the role, with magnificent contralto quality, sweep of style and convincing dramatic portrayal. Warren, as Amonasro, contributed his unique zest and eloquent tones. John Gurney, altogether kingly in appearance, and action, sang his music with smoothness and art. Lazzari was the Ramfis; Votipka did the Priestess. Pelletier conducted.

NEW AMERICAN SINGERS IN PARSIFAL

congratulated by General Manager Edward Johnson, of the Metropolitan Opera, on March 22. Astrid Varnay, as Kundry, and Emery Darcy, who sang the title role, both appeared in this work for the first time.

Irra Petina had her innings as Carmen on April 5, and gave a well-composed version of the character. She made the girl a typical *gamine*, wild, untrammeled, somewhat rough, evidently based on the authentic Carmen of Merimée novel from which the libretto derives its heroine. In that vein, the Petina conception was clever and logical. The singing had similar intelligence, if not always compelling charm. Jobin, the Don Jose, broke on a high tone in the Flower Song through injudicious forcing, but otherwise gave pleasure with his sincere assumption, and knowledge of Gallic style in song. Albanese was much applauded for her third act singing as Micaela. Warren made the Toreador Song a highlight of the evening. Pelletier and his orchestra were sometimes at odds with the tempi on the stage, especially those of Petina, and the military band in Act II.

The Metropolitan Opera Guild sponsored the Mignon matinée of April 6, given for school children ranging in age from 12 to 18. They had halcyon enjoyment and outdid any paid claque in resounding appreciation. About 3,500 were in attendance. The Guild now has given such performances for eight years, for nearly 75,000 youngsters, and at admission prices scaled down to a minimum of 35 cents. Jennie Tourel, admirable artist, repeated her moving interpretation of the Mignon role. Munsel was the Philene. Gerard took the part of Meister, Pelletier conducted. The youthful auditors joined in the singing of the national anthem before the beginning of the opera.

The same evening brought Tannhäuser, in which Alexander Sved (Wolfram) and Marjorie Lawrence (Venus) garnered the chief honors with singing that delighted connoisseurs. Carron song Tannhäuser in routined manner. Varnay made an appealing figure of Elizabeth and received enthusiastic plaudits after the Dich Theure Halle and the Prayer. List was an imposing and resonant Landgrave. Paul Breisach swung a firm and undertanding baton.

Good Friday Parsifal

The Good Friday matinée of Parsifal, April 7, brought back Melchior as the hero. He proved that his recent radio excursions in no way affected his eminent operatic art. As always, he projected Parsifal with simple tenderness and dignity both in song and story. Singher was a feeling and mellow-toned Amfortas. Kipnis invested the lines and music of Gurnemanz with deep meaning and beauty. The Kundry of Thorborg was vivid and entirely adept. Moscona appeared as Titurel, Olitzki as Klingsor. Emil Cooper was in charge of the orchestra. The evening performance of April 7, was Bohême. Tokatyan and Albanese were the romantic pair, with Brownlee as Marcello and Annamary Dickey a pert, pretty and sweetly singing Musetta. Sodero led a generally spirited performance.

The last day of the regular season, April 8, drew capacity audiences, Tosca matinée and Götterdämmerung evening. In the former, Grace Moore assumed the role of the fateful and flaming heroine, with voice in its finest estate. Kullman was a kindling Mario, Sved a grippingly sinister Scarpia, who sang his measures most compellingly. Sodero conducted.

Melchior and Traubel gave an irresistible account of the leading figures in the mightiest of Wagner's Ring works, and won sheer endless ovations. Kipnis, unsurpassable as Hagen, again made his every note and gesture a model piece of art. Janssen was Gunther, Varnay did a lovely and mellifluous Gutrune, Thorborg a telling Waltraute. Lechner, as Alberich, completed the cast of principals. Szell crowned his Ring achievements with a glowing and masterful reading of the score.

And thus ended, with wide regret, the best-ensembled season of the Metropolitan, with more "sellouts" than in any other of its glamorous years.

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•

Claudia Cassidy, Chicago Tribune, says:

"Daniel Saidenberg knows how to pick programs as well as conduct them."

"The Saidenberg Little Symphony, directed by Daniel Saidenberg gave its second concert at Town Hall last night. Mr. Saidenberg, who is an uncommonly progressive and alert musician, put together a program that blended novelties with delightful old works and that made for a delightful evening. Moreover, he led his group in expert, carefully worked out and expressive performances."

—NEW YORK TIMES

"Mr. Saidenberg asserted the solidity of his musicianship with particular point in this work, although it was steadily in evidence throughout the program."

—IRVING KOLODIN, NEW YORK SUN

"One of the most artistic and capable of the smaller instrumental groups is the Saidenberg Little Symphony which was heard by a large audience last night in Town Hall. Conductor Daniel Saidenberg had evidently prepared his players with meticulous care and they performed with balance, blending and faultless musicianship."

—NEW YORK JOURNAL-AMERICAN

"One of the strongest rivals of a quiet, pleasurable evening at home is the Saidenberg Little Symphony."

—NEW YORK POST

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Salute to the South

This issue of the Musical Courier concerns itself especially with the musical *rapprochement* between the United States and those Southern countries which so aptly have been termed our Good Neighbors.

The artistic ties binding us to most of them have become stronger with recent years, and it is no mere surmise to say that, when the war is over, those international musical relations will develop even more fully, with a constant exchange of performers and of the music composed in the Pan-American world.

The South American and Latin American countries have made great strides during this century in the creative musical field, and their best composers and artists now have serious international recognition. As imitation is the sincerest form of flattery, the Good Neighbors should be inordinately pleased to see their most characeristic rhythms and exotic colorings creeping more and more into the Northern music, both serious and popular.

Managers in both halves of the Continent, with their faculty for sensing the public pulse in matters of entertainment, are already busy with exchanges, an activity that promises to keep growing constantly, especially as the means of transportation are becoming more extensive. All in all, the future of Pan-American musical relations can be regarded with high pleasure and supreme confidence.

• • •

A Radio Reform

Good news is at hand from the radio field, where WOR has come out against the so-called "singing commercials," by banning them from advertising contracts made hereafter.

That form of publicity, aside from its inexpressible silliness, has long been a positive insult to the intelligence and good taste of the public. It is to be hoped that the other New York radio stations will follow the example of WOR as soon as possible.

Refined taste has been aggrieved outrageously by the inane jingles and tunes, and there should be wide agreement with the words of the Herald-Tribune in its recent editorial:

"The ordinary commercial 'plug,' in all conscience, is often bad enough, but when it is served up as a madrigal, a jingle, or what not, it becomes infinitely more revolting. It is perhaps too much to hope for at the moment, but other stations might do worse than examine their position in this matter. Even better, they might retain experts on good taste (there must be many who would serve for a reasonable fee) to tell them in understandable terms how to avoid disgusting the public. In any event—down with the 'singing commercial!'"

• • •

An Impresario Writes

What the Musical Courier said a few weeks ago might happen when the City Center opened in New York has happened, with conflicting interests arising between that municipal project and some private enterprises.

We are in receipt of a letter from Fortune Gallo, owner of the San Carlo Opera Company, in which he calls attention to the fact that his organization plays the Center Theatre from April 26 to May 7, while concurrently there is to be opera at the City Center. He considers the competition unfair, and writes: "To my mind it is an unheard of practise for a City organization, which is supported by taxpayers' money, deliberately to present an operatic engagement at a time when a taxpayer who relies upon his resources had already announced a similar engagement. The situation is particularly aggravating because the repertoire in both cases is the same, the scale of prices similar and the appeal for patronage to an identical public. Furthermore, the City Center has an advantage because of the confusion resulting from the close similarity in names between the City Center and the Center Theatre, where we have our engagement. And then, the City Center, because of its municipal ownership, gets the added advantage of free advertising in the City Subways as well as a low rental for the use of their theatre."

Mr. Gallo adds that, after he had announced his season and heard of the City Center plan, he wrote to the Mayor asking that the latter postpone the municipal venture, but without avail.

"As a taxpayer, as a citizen and as the manager of an organization which brought opera to the masses of our people long before any municipality went into the opera business," Mr. Gallo continues, "I feel that an injustice has been worked upon me and my enterprise, especially as the City Center price scale is the same as ours, even though our expenses as a private organization are far greater than theirs. Their program states that, for the first time in the musical history of New York, the finest in opera will be presented at prices ranging from 85¢ to $2.20. We were the pioneers in that regard, and for more than 25 years have given opera, and still give it, at those prices (sometimes even less) in the United States and Canada. In New York we have been at the Century Theatre, Manhattan Opera House, Gallo Theatre and Center Theatre. Many of our singers have become members of the Metropolitan and Chicago Operas."

• • •

On the one hand, there is the problem of the impresario; on the other, there is the matter of more engagements for artists which are provided by divers seasons, and of course, the added opportunity for the public to see and hear such events at popular prices.

Somehow we feel that, while the situation seems unfortunate, the San Carloans will not suffer from the City's competition, for the excellent standards of the Gallo company are well established and have an immense and faithful following. With the New York entertainment field flourishing as never before, two concurrent opera companies should profit as easily as one. Certainly the Gallo troupe has a larger and handsomer house for its performances. Nevertheless, the impresario's viewpoint is understandable; one wonders how sympathetically it will be received by the Mayor and his associates.

Incidentally, the City is also competing in the ballet field, with the Ballet Russe now at the City Center, and the Ballet Theatre at the Metropolitan Opera House. At the moment of going to press, both companies are doing well, with crowded houses constantly. However, the City Center ballet performances charge only about half of the prices asked for the ballet sessions at the Metropolitan.

• • •

Musical Morale

Lt. Col. Inf. Paul Howe, just back from Africa, and now hospitalized, tells me that in Algiers his house group included Capt. Beryl Rubinstein, AUS. "He is on the staff of Special Services Division," said the Lt. Col., "and was one of the most popular fellows in our outfit, not only on account of his fine personal qualities, but also because of his fascinating piano recitals and his direction of entertainment in which he featured talent he discovered among the officers and men. Work like Rubinstein's is invaluable in maintaining the cultural morale of our forces fighting abroad."

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NEW YORK APRIL 20, 1944 No. 3090

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If your Musical Courier is not delivered on schedule, the delay is unavoidable because of war conditions. We therefore ask your indulgence.

VARIATIONS

By Leonard Liebling

I am in receipt of a letter from Meyer Kurz, of the New York law firm of Kurz and Kurz, in which he tells me that he is Walter Gieseking's American attorney, and in that capacity objects politely to some things I wrote in Variations not long ago regarding the German pianist's apparent adherence to the Nazi cause.

Mr. Kurz says that from his own knowledge, he believes Gieseking to be passionately devoted to music and nothing else, unless it be his family and his garden or his collection of butterflies. "He is a simple man, utterly without guile or prejudice. . . . He left here in 1939 before the war started, and made plans to return in 1940, prevented by the British blockade. For a while, he seriously considered going around the world the Eastern route to reach here in 1940. . . . It is also unfair to brand a man as a Nazi because he played under a picture of Hitler or toured Turkey under the sponsorship of Von Papen. Even if this be true, how do you know what alternative he had? A little imagination might tell you."

As a lawyer, Mr. Kurz knows the relation between facts and imagination. In wartime an individual is judged not by what he might have unexpressed in his mind, but by what he actually does. I quoted the source—The Christian Science Monitor—whence I got the stories about the picture and Von Papen. If they are not true, I am indeed glad. If they are true, I also admit the possibility that Gieseking might have been forced for reasons of personal safety and that of his family, to carry out Nazi instructions.

One way for anti-Nazi Germans and Austrians to show objection was to leave their home countries, and escape to neutral territory and finally to America. A great number of musicians did so, most of them without great hardships except loss of money and property. Gieseking is still in Germany.

I admire him as an artist, and have no personal feeling against him if the stories about him are untrue, which I sincerely hope. It will be easy for him to establish the facts after the war.

Post-war animosities never last long where this country is concerned, and I quite agree with Mr. Kurz in his concluding paragraph: "I have an abiding conviction that when the war is over and normal relations are reestablished, the Musical Courier will be in the vanguard of those who will welcome Walter Gieseking." Especially if he shows that expediency compelled his seeming acceptance of the Nazis. We all know that he killed no one, robbed no one, and sent no one to concentration camps.

• • •

Leonard Bernstein is one of the major finds of the current musical season, both as a conductor and a composer. His success with the baton was instantaneous in mid-Winter, when he substituted at a few hours' notice for the indisposed Rodzinski at a Philharmonic concert. The young assistant conductor had his own special program on March 29 when he again demonstrated his outstanding abilities with the stick, and reaffirmed the promise of a brilliant future.

The chief interest of the March 29 concert centered around the first performance in New York of Bernstein's "Jeremiah" Symphony under the composer's baton. To one listener, this work seemed to take its place among the more important scores penned by any of the younger American composers. Not only is it done with craftsmanship, a first-class sense for construction and tonal balance, but its inventive quality stands out prominently. Especially in the final movement, with its mezzo-soprano lament (in this case superbly intoned by Jennie Tourel), the young composer voices a deeply moving message. Its atmosphere recalls Mahler's Lied von der Erde.

One could write at great length whether there exists a definite school of modern Jewish music, but it is certain that Bernstein's thematic material depends not at all on racial characteristics for its effectiveness. He does not especially emphasize nationality, but simply writes music. Art is nature seen through temperament, says Zola, and that about sums up the matter.

• • •

That was a significant performance of Gershwin's Piano Concerto in F, played by Oscar Levant with the NBC Orchestra and conducted by Toscanini on March 26. It showed the composition as one of the major works we have had from twentieth century American composers, and in certain respects it is the most national music of all that serious output. The score is melodious, full of vigor and spirit, and strongly original in rhythm and harmony. There is not much more to ask from a Piano Concerto. To pooh-pooh it simply because Gershwin also wrote jazz pieces and other light matter is just so much pious da-da.

Roy Harris has none of that hypocritical slant, as he proved in his recent interview given to Robert Bagar of the World-Telegram, when he said that the swing music of today expresses our own time better than the works of former centuries. "In the music of the popular American group you find a wonderful variety, wonderful contrast in tone, color and dynamics. Some of the orchestrations are remarkable. And that's why our people like that music. They can't go to sleep on it, you know."

• • •

On my desk is this pathetic note: "Nearly going to press, we are short of matter for the Musical Parade department of April 20. If Eastertide has left any charity and gladness in your soul (Have editors souls?), won't you help out The Staff by supplying a few gossipy items? Thanks dreadfully—Managing Editor."

Dashed off at the last moment, my typewritten sheet bounced back to me with the marginal remark, "The pardon came too late —Man. Ed."

All right, Man. Ed., but as Variations is set up last, here is your Tonal Tattling addenda . . . Kreisler and Fadiman confabbing at the Barberry Room . . . Josef Hofmann, disguised in a grey deerstalker cap (Sherlock Holmes style), concentrating upon a cup of coffee and a huge slice of chocolate layer cake at a 57th Street drugstore . . . Grace Moore's autobiography, treated none too kindly by the book reviewers, has reached its 30,000th sale . . . The Philadelphia Orchestra, in its home town, on April 22 will perform a symphonic composition by Lionel Barrymore memorializing his late brother John . . . Oscar Levant, Toscanini and the NBC Orchestra broadcasting Gershwin's Piano Concerto in F. The Post reports that when Oscar was asked how it feels to play with Toscanini, he said, "You don't play WITH him, you play UNDER him" . . . During the April 5 blizzard, Mischa Elman, showing remarkable pedal technic as he dodged traffic while sprinting across 57th Street to the Great Northern Hotel . . . Mayor LaGuardia, when he conducted at the Police and Fire Departments' concert in Madison Square Garden, was to have a spotlight hit him as he went through the auditorium to reach the platform. Hearing of the plan, His Honor protested with, "Nothing like that, if you please. Just treat me as you would Toscanini" . . . By the way, the Mayor, a devoted music-lover, found time to sit through Parsifal at the Met from the first note to the last . . . Grena Bennett, Journal-American critic and sly phrase-coiner, has added a useful new word to the terminology of musical reviewing. It refers to vocal tone-production whispered from somewhere between the eyebrows and the frontal cavity, and she calls it "falsetissimo" . . . It is the opinion expressed to a musical group, by a prominent manager (who doesn't wish his name mentioned), that Fritz Reiner is the best program-maker of all the conductors. Others present preferred Ormandy in that regard, and some championed Goossens and Walter. None mentioned Toscanini, Stokowski, or Rodzinski. What is the real answer? . . . Artur Rubinstein didn't do so well with his answers when he was a guest on the Information Please broadcast a short time ago. Well, a person can't shine in everything. It's enough for Artur to play the piano as beautifully as he does . . . Incidentally, Clifton Fadiman, the interlocutor of the program, is not so hot himself as a musical authority . . .

The annual ASCAP Dinner was a splendid meal and stimulative entertainment, with happily no speeches, except a few introductions by Deems Taylor, the president. Too bad no prominent musical persons were present. All this ardent reporter saw from the Press table were: Damrosch, Whithorne, Balogh, Huhn, La Forge, Speaks, Grever, Romberg, Achron, Golde, Arthur Hartmann, Chasins, O'Hara, Hubbell, Giannini, Kalman, Roy Harris, Kramer, Silberta, Eddie Goldman, Horace Johnson, Daniel Wolfe, Handy, and Milton Drake (who wrote one-third of Mairzy Doats) and about 96 others . . . Speaking of Mairzy, Grace Moore is to sing it on her forthcoming overseas tour for the armed forces . . . Congratulations to Mr. and Mrs. Roy Harris. It's a new daughter, just arrived, named Patricia . . . If you're awake the night of April 18 from 11.30 to 12, tune in to MBS and hear Horace Johnson's latest, a symphonic waltz, Three-Four, to be played by the Sinfonietta . . . A recent cocktail party at the Kipnis' had a number of interesting guests and as toothsome Russian appetizers as can be found outside of Little Father Stalin's land . . .

• • •

More man-bit-dog news: "The long-standing deficit of the Seattle Orchestra has been completely wiped out, there are no current debts, and $30,000 has been set aside for the beginning of an endowment to insure the future of the organization."

• • •

Leonard Lyons relates in The Post as follows: "Dr. Vaughan Williams, the British composer, was asked, 'Why is it that British audiences dislike British music?' He shrugged, 'I suppose that's because they've heard some'."

Williams may or may not have heard the Moriz Rosenthal *mot* of many years ago, when someone asked him, "Why do you suppose that pianist X. makes such awful faces when he plays the piano?" To which Moriz replied, "He probably listens to himself."

ORGAN AND CHOIR LOFT

By Dr. Harold A. Strickland

A. G. O. Festival Program Ready For N. Y. Session

Closer Cooperation Between Chapters Is Subject for Deans and Regents on Opening Day —Summer Appointments.

Representatives of chapters throughout the country are expected to be present in considerable numbers when the Spring Festival of the American Guild of Organists opens in New York on May 15. Warden S. Lewis Elmer, who has been visiting chapters in several sections in recent months, has closed his last tour of the season, which included visits to units in Cleveland, Akron, Oberlin, Cincinnati, Louisville, Charleston, Baltimore, Alexandria and Washington.

Plans for closer cooperation between the different chapters will be discussed at the opening day's meeting of deans and regents with the council. Warden Elmer will probably report on the results of his tours and the national expansion campaign.

Musicians in service who are in New York have received an open invitation to attend the numerous lectures, recitals and services which are part of the festival program.

Examinations and Programs

A large number of candidates are expected to participate in the forthcoming examinations. As announced, that for Choirmaster will be held on May 3; for Fellow and Associate on May 25 and 26. Those interested in these trials were given a splendid opportunity on March 20 of hearing Alexander Schreiner, from Salt Lake City, in his first New York appearance, play several of the test pieces at St. Bartholomew's Church. The interesting recital was brought to a close with a dynamic playing of the finale from Vierne's Sixth Symphony. The offering was applied to the fund for the purchase of a Field Ambulance, gift of the Guild.

The series of three Evenings of Music at Central Presbyterian Church was concluded on March 27, when Debussy's Blessed Damozel was sung. Hugh Giles was again at the organ. Three glee clubs took part. Soloists included Rose Dirman, soprano and Lilian Knowles, contralto, and Mildred Dilling, harpist.

Julius Mattfeld on March 29 concluded his series of six recitals which he had presented during Lent at the First Lutheran Church of Throggs Neck, N. Y. The repertoire for the series included works of Rheinberger, Bach, Buxtehude, Liszt, Russell Gilbert, Gade, Franck, and others.

J. Thurston Noë at Calvary Baptist Church, in addition to an active Lenten and Easter program, was heard on Maundy Thursday at Aurora Grata Temple, Brooklyn, N. Y., in the service of the Feast of the Paschal Lamb. The Good Friday Music from Parsifal played an important part in the program, which had as soloists Everett Clark and Willard Amison, tenors; Romley Fell, baritone; and Wilfred Glenn, bass.

Both the St. Matthew Passion and B Minor Mass were heard extensively in New York. Among the presentations of both were those at First Presbyterian Church, under the direction of Willard Irving Nevins. With but a month between these performances, Mr. Nevins merits high praise for his work.

Summer Appointments

Musical Courier's Detroit correspondent, the noted Belgian organist, August Maekelberghe, has been named to succeed Dr. Charles Courboin as head of the organ department for the summer session at Peabody Conservatory.

Dr. David McK. Williams, composer and organist at St. Bartholomew's Church, will conduct classes this summer at Northwestern University. He also will be heard in recital.

For the record, attention is called to National Music Week, which this year takes place May 7 to 14.

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American Guild of Organists

Spring Festival Calendar, May 15-19

MAY 15

5:30 p. m.—Council meeting followed by dinner, Faculty Club, Columbia University.
8:30 p. m.—Service in St. Paul's Chapel, Columbia University. Carl Weinrich, organist. Choir directed by Dr. Lowell P. Beveridge.

MAY 16

10 a. m.—Gather at National Headquarters for visit to The Cloisters.
4 p. m.—Lecture by Dr. T. Edgar Shields, Parish House, Church of St. Mary the Virgin, 139 W. 46th St.
5 p. m.—Recital by E. Power Biggs, Church of St. Mary the Virgin.
8:30 p. m.—Service at Cathedral of St. John the Divine, Amsterdam Ave., and 112th St., Norman Coke-Jephcott directing combined choirs.

MAY 17

10 a. m.—Gather at National Headquarters preparatory to visit to Music Division, New York Public Library for special exhibits.
4 p. m.—Lecture by Dr. T. Tertius Noble, Community House, St. Bartholomew's Church, 50th St. and Park Ave.
5 p. m.—Recital by Walter Baker, St. Bartholomew's Church.
8:30 p. m.—Service at Riverside Church, 122d St. and Riverside Dr. Choir of midshipmen, Grover J. Oberle director.

MAY 18

11 a. m.—Ascension Day service, Trinity Church, direction of George Mead.
4 p. m.—Lecture by Dr. Curt Sachs, Guild Hall, St. Thomas Church, 53d St. and 5th Ave.
5 p. m.—Recital by Dr. T. Frederick H. Candlyn, St. Thomas Church.
8:30 p. m.—Ascension Day service, St. Bartholomew's Church, Dr. David McK. Williams director.

MAY 19

10 a. m.—Gather at National Headquarters for visit to Metropolitan Museum of Art exhibition of ancient instruments.
6:30 p. m.—Annual general meeting and dinner, Schrafft's, 46th St. and 5th Ave.

AMY ELLERMAN,

soloist in Bach's St. Matthew Passion on Palm Sunday and in Messiah on Easter Sunday at First Presbyterian Church, New York, Willard Irving Nevins, directing.

New Publications

For Organ

THREE PIECES FROM MUSIC FOR ROYAL FIREWORKS, by Handel. Oxford University Press, London, Carl Fischer, Inc., New York.

Edited by Leonard Blake, the three numbers comprise a sprightly bouree; a somewhat more intricate Alla Siciliana; and a minuet and trio. Three contrasting items for the recital list.

PRELUDE ON THE THEME, BACH, by Richard Keys Biggs. Delkas Music Publishing Co., Los Angeles. 75c.

A good recital number in which the dexterity of the performer has ample opportunity for display. Fingering and pedaling are marked in certain episodes. Abounding in chromaticism and building to a complete climax.

MASTERPIECES OF ORGAN MUSIC. The Liturgical Music Press, Inc., New York. $1.50.

Folio No. 3, under the general editorship of Norman Hennefield, is devoted to works of Johann Gottfried Walther, of the early 18th century, and a relative of J. S. Bach's mother. It comprises the Concerto in D Minor (a transcription of a violin concerto by Torelli), and four chorale-preludes, based on hymns especially suitable for this period of the church year. The concerto is reminiscent of Handel's works for the organ.

THEMES FOR THE SABBATH DAY. G. Schirmer, Inc., New York. 75 c.

This miscellany lists several familiar numbers such as Tchaikovsky's Andante Cantabile, the intermezzo from Cavalleria, excerpts from Messiah and Elijah, in all some 23 numbers. Not difficult and suitable for reed organ or piano.

PRELUDE ON AN OLD FOLK TUNE, Mrs. H. H. A. Beach; and PASTORALE, by Seth Bingham. H. W. Gray Co., Inc., New York. The first 60 c., the second 90 c.

These are additions to the Contemporary Organ Series under the general editorship of William Strickland. Mrs. Beach has taken The Fair Hills of Eire, O, and presents an interesting mood number, generally soft and nostalgic in color. Prof. Bingham's score, a lilting *allegretto*, with key and rhythmic changes, dances its way in modern garb until it softly dies away.

TWO PIECES, by Robert Elmore. H. W. Gray Co., Inc., New York. 75 c.

The two pieces by the Philadelphia organist comprise an Air, and a Trio: Canon All' Ottava and are part of the St Cecilia series. The first in three part form introduces the theme in the lower register, repeats it an octave higher and has a middle section in the relative minor. The second number is a three-voice canon with the pedals participating.

Sacred Solos

WOE UNTO THE FOOLISH PROPHETS, by Clement W. Barker. G. Schirmer, Inc., New York. 75¢.

The composer has selected his text from the Old Testament. The stress is on the thought of peace. A dramatic number, with an F top, it can be effectively presented by a baritone. Also available for low voice.

A MIRACLE CAME TO ME, by W. Berger. G. Schirmer, Inc., New York. 50¢.

Coenraad V. Bos, author of the text, is also credited with the arrangement. Since the poem concerns Christmas, there is much use in the accompaniment of Silent Night, the voice providing a descant-like effect.

ALLELUIA, by Mozart. Carl Fischer, Inc., New York. 40¢.

The familiar excerpt from the motet, Exsultate, Jubilate, is issued again for high voice, a *tour de force* for soprano.

OUR FATHER WHO ART IN HEAVEN, by Angela Diller, G. Schirmer, Inc., New York. 50¢.

Dedicated to George Rasely, this new setting of the Lord's Prayer opens with a recitative. The actual prayer text is kept within a brief range building to a climactic G.

PRAYER OF THANKSGIVING, old Dutch melody. G. Schirmer, Inc., New York. 50¢.

The familiar Netherlands air is arranged by Kenneth Downing for solo voice with chordal accompaniment that adds majesty.

SAIDA KNOX,

heard in Dvorak's Te Deum on Easter at St. Bartholomew's Church, New York, Dr. David McK. Williams, organist and choir director.

Greensboro Women's College Premieres Eichhorn Cantata

GREENSBORO, N. C.—The premiere of Hermene Warlick Eichhorn's Lenten cantata Mary Magdalene, was given on March 26 by the 140 voiced choir of the Women's College here under the direction of George M. Thompson. The cantata, recently published by J. Fischer & Bro., of New York, is designed for women's chorus. Dorothy Sloan, a senior voice major, sang the mezzo-soprano solo. The choir gave it an intelligent and musicianly interpretation. The large audience received it with enthusiasm. Mrs. Eichhorn is a graduate of the school of music of the Women's College.

Douglass in West End Post

Ralph Douglass, organist and choirmaster at Madison Ave. Baptist Church, has been named successor to George Vause at West End Presbyterian Church. The latter has gone to Seattle. Mr. Douglass is conductor of the Men's Glee Club of Mount Vernon and accompanist for the Barnard College Glee Club and the University Glee Club of New York. For two years he has been president of the Conductor's Club of the Associated Glee Clubs of America.

ARTISTS WHO MAKE OUR MUSIC–I

MISCHA ELMAN

ON January 20, world-famous Mischa Elman celebrated his 53rd birthday. It marked the close of a half century since the day when, at the age of 3, he picked up his father's fiddle and began to play. At 5 he made his first public appearance; at 10 he was the first of the Leopold Auer wonder-children to draw the attention of the musical world. At 12, following his professional debut, he was already a recognized virtuoso. In 1908, at the age of 17, he made his first New York appearance, with such overwhelming acclaim that he gave 21 additional recitals in the metropolis alone that season. It is a record that is probably unique.

Mischa Elman is one of the few serious artists whose sales of recordings have mounted into several millions. He has a fabulous memory, having in his repertoire practically the whole of the violin literature. The new Violin Concerto by Bohuslav Martinu, which he premiered recently with the Boston Symphony under Koussevitzky, was learned and memorized inside of two weeks despite its novel idiom. . . . Elman's heart, incidentally, is as great as his memory. In 1940 he donated the proceeds of a lengthy transcontinental tour to the aid of refugees of every faith.

Descending the stairs of his New York duplex apartment for a practice session in the living room.

With the composer Bohuslav Martinu, he goes over musical points in that musician's new Violin Concerto.

(Larry Gordon Photo.)

Elman presents a gift of his recordings to be sent to Russia via Am-Rus Music Corporation.

(Photos by Robert Lewis.)

Mr. and Mrs. Elman at tea. He still likes his the Russian way —in a glass.

For relaxation, he finds there is nothing like the old classics. Shakespeare is a favorite.

PHILADELPHIA

By GERTRUDE MacBURNEY

Efrem Zimbalist, violinist, was soloist with the Philadelphia Orchestra on March 10 and 11. Mr. Zimbalist played with great depth of understanding the sombre Sibelius Concerto in D minor, Op. 47. Eugene Ormandy and the orchestra marked the hundredth anniversary of Rimsky-Korsakoff's birth with the performance of Zimbalist's Concert Fantasy on the composer's Le Coq d'Or. It was a "first" for Philadelphia as was the Brahms Liebeslieder Waltzes for Orchestra, Mixed Chorus and Soprano Solo. Ellen Faull, soprano, and the Westminster Choir College chorus assisted.

At the final concert for Youth, as a special request Ormandy played the Beethoven Fifth Symphony. The highlight was Earl Robinson's Ballad for Americans, sung by the Upper Darby High School Choral Club under the direction of Clyde R. Dengler. Harry Martyn sang well the bass-baritone parts. Ormandy presented Alexander Brailowsky, pianist, in the Liszt Concerto No. 1 in E Flat Major. Of special interest was the announcement of the auditions for next season's soloists for the Concerts for Youth to be held the first week of May.

On March 17 and 18 Ormandy presented Brailowsky to the regular audiences. He played the Franck Symphonic Variations and repeated the Liszt Concerto. His playing is marked by such extreme tenseness that it distracts from his musicianship. The Bach-Ormandy Toccata, Intermezzo and Fugue in C Major was beautifully played.

The La Scala Opera Company gave a splendid performance of Verdi's Il Trovatore in the Academy of Music on March 22. Incidentally, this opera originally opened the Academy in February, 1857. The La Scala Opera Company deserves high praise for its productions.

March 24 and 25 should long be remembered for bringing the Argentine pianist, Marisa Regules, as soloist with the Philadelphia Orchestra. She even made the Rachmaninoff Concerto in D Minor, Op. 30, a thing of joy. On March 31 and April 1 Ormandy presented a varied and interesting program from Zador's Biblical Triptych to Stravinsky's Fire Bird Suite. Of special interest was William Kincaid, first flute of the orchestra as soloist in the Poeme of Griffes for Flute and Orchestra. It was so beautifully and joyously played one felt sure Spring was right in the Academy.

Five Conductors for Dell

PHILADELPHIA.—Five conductors will be heard during the summer season, in Robin Hood Dell, of the Philadelphia Orchestra, it is announced by David Hocker, general manager for the fourth year. They comprise Dimitri Mitropoulos, George Szell, Vladimir Golschmann, Erno Rapee and Sigmund Romberg. Soloists thus far engaged include Artur Rubinstein, Rudolf Serkin, Alec Templeton, Luboshutz and Nemenoff, and Zadel Skolovsky, pianists; Jascha Heifetz, Nathan Milstein and Bronislaw Huberman, violinists; Gregor Piatigorsky, cellist; Gladys Swarthout, mezzo soprano; Dorothy Sarnoff, soprano, and Jan Peerce, tenor. The Gen. Platoff Don Cossacks also will be heard.

Monteux to Be Guest with Philadelphians in New York

For its 42nd season, the Philadelphia Orchestra, under the direction of Eugene Ormandy, will give ten Tuesday evening concerts at Carnegie Hall, New York, between Oct. 3, 1944, and April 3, 1945, according to an announcement by Harl McDonald, manager. Mr. Ormandy will conduct nine of the concerts, and Pierre Monteux, conductor of the San Francisco Symphony, will appear as guest conductor of the program on Jan. 9. Soloists will include the pianists William Kapell, Claudio Arrau, Artur Rubinstein, and Rudolf Serkin; Nathan Milstein, violinist, and Gregor Piatigorsky, cellist.

Charles Everett Touring South

Charles Everett, dramatic tenor, is touring this month and in May in the South. Mr. Everett, with Rudolph Schaar accompanist, has recitals scheduled at Covington, Va.; Durham, and Fayetteville, N. C., Columbia, S. C., Augusta, Ga., Atlanta, Ga., and Key West, Fla.

JENNIE TOUREL

makes her first South American tour this summer, appearing in Rio de Janeiro with the Opera Municipal and in recitals and with orchestras in Rio, São Paulo and other Brazilian cities. The Metropolitan Opera mezzo-soprano may also appear in Santiago de Chile and in Mexico, if her schedule permits.

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ALEXANDER KIPNIS RECEIVES SENATE AWARD

voted annually by students of Philadelphia's Northeast H. S. to distinguished artists and scientists. Dr. Theodore S. Rowland, principal, is presenting the award on behalf of the 5,000 students. Left to right: Russell Hunsberger, vice president of the school community; Charles A. Yahn, director of assemblies; Edwin Ransford, president; Thomas McLaughlin, and Lawrence Levan, both vice presidents. The Metropolitan Opera bass accepted the award in song.

I See That

Eugene Conley, tenor, now a Private in the United States Army, and singing with the Air Forces show, Winged Victory, has been granted permission to appear in five operas during the San Carlo season at the Center Theatre, New York, April 26 to May 7. He will give all fees received to war relief agencies.

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Joseph Barone, founder-director of the New York Little Symphony, was guest at the April 2 meeting of the Town Hall Club. Mr. Barone spoke on The Place of the Little Symphony. Young artists who have appeared with the ensemble furnished the program.

•

Selma Kramer will play Rachmaninoff's Second Piano Concerto on April 27 with the New York Philharmonic-Symphony Society, Leonard Bernstein conducting. The concert, in Carnegie Hall, will be for the Red Cross of Palestine. She is under AMF Artists management.

•

Eileen Borwell, British soprano, is appearing in a series of television programs over Station WRGB, for which she writes her own scripts and heads her own cast. She is also giving recital programs over WGFM and is soloist with orchestra on the program Evening Serenade, from WGY, Schenectady.

•

Martha Lipton, presented by the Columbia Institute of Arts and Sciences, sang Italian songs, Lieder and French numbers in the McMillin Theatre on March 29.

•

Ellen Ballon played Rachmaninoff's Second Piano Concerto on March 20 as a soloist with the Columbus Philharmonic, Izler Solomon conducting.

•

Janet Fairbank, American soprano, sang works by Remi Gassmann and Virgil Thomson at the University of Chicago Composers' Concert on April 14. The accompaniments were played by the University Chamber Orchestra under the direction of Hans Lange.

•

Pvt. Edouard Grobé sang Schubert's Ave Maria at the high mass at Keesler Field, Miss., on Easter Sunday morning. It was broadcast over CBS. He also sang the Panis Angelicus after the broadcast.

Ray Lev Schedule Lists Radio and Recital Programs

Ray Lev's March 26 recital at Carnegie Hall, her second of the season, climaxed an active month for the pianist. Miss Lev had previously appeared over both WOR and WABC, opened the series at Jonathan Edwards College at Yale University, given a recital in the Treasury Department Series at the Brooklyn Museum, and been heard at the Music Box Canteen. Miss Lev played at the dinner of the Merchant Seamen Officers and gave a recital at Chancellor's Hall, Albany, N. Y. She recently was soloist with the Reading Symphony, gave a recital at Pythian Temple, participated in broadcasts over WJZ and WQXR and appeared for ORT, the USO and on war programs.

Firkusny to Visit South America

Rudolph Firkusny, Czechoslovakian pianist, has been re-engaged for a South American tour. Leaving about mid-April, he will give concerts in Cuba and Central America en route to South America, and will return by way of Mexico, where he is scheduled to play.

Mr. Firkusny has already been re-engaged for appearance with the New York Philharmonic and Minneapolis Symphony Orchestras next season, and will also appear as soloist with the Montreal and Philadelphia Orchestras.

Horenstein to Conduct in Mexico

Jascha Horenstein, Russian conductor, will make his first Mexican appearance as guest conductor with the Mexican Symphony Orchestra in a series of concerts starting May 8.

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MUSIC IN WAR AND PEACE DEBATED AT TEACHERS' CONVENTION

(Continued from page 3)

orchestral playing and that the chairs of our great orchestras are now filled with American-trained musicians rather than with those imported from Europe. He praised the progress of American composition and quoted such men as Stokowski and Goossens as saying, "The future of creative music lies in America." On the other hand, Dr. Hanson lamented the lack of opportunity for American conductors and deplored the disappearance of interest among students in the stringed instruments. He concluded with a dramatic plea for effort toward the coordination integration and synthesis of all the forces of American music, popular as well as classical.

Sectional Meetings

Thursday included sectional meetings, headed by that on Colleges and Universities, presided over by Quincy Porter, Dean of the New England Conservatory, in which the speakers included Paul J. Weaver, of Cornell University; Ernst Bacon, Converse College, Spartanburg, S. C.; and an interesting panel discussion included Albert Elkus, Univ. of California; Paul M. Oberg, Univ. of Minnesota; Cecil Smith, Univ. of Chicago; and Karl Eschman, Denison Univ., Granville, O.

At the same time, sectional meetings were held on the subject of Folksongs and Functional Music. The first was presided over by B. A. Botkin, in charge of the Archive of American Folksong, Congressional Library, Washington, D. C., and Roy Harris, composer, was among the speakers. The latter meeting was under Prof. Warren D. Allen, of Stanford University, and Willem Van de Wall discussed Musical Therapy.

Luncheons and Discussions

Sorority luncheons on the opening day were held by Sigma Alpha Iota, with Kathleen Davison, president, and Phi Mu Alpha, Cecil Munk, Province Governor, in charge. In the afternoon, a highly interesting recital of American folk music was given by John Jacob Niles, and a great variety of sectional meetings took place. At a Council of State and Local Presidents, the scheduled speakers included Bessie Ryan, Lewis B. Salter, Leon Carson, Janina Staniewicz, Lyman P. Prior, Ella Scoble Opperman, Harold R. Swingle, E. Clyde Whitlock, Oliver Sovereign, Ruth Bradley, Homer G. Mowe, Dr. Leroy Campbell, and Kathleen Davison.

A session on Musicology and Education was presided over by Glen Haydon, Univ. of North Carolina, and the speakers included Prof. George S. Dickinson, of Vassar College, David Grout, Everett B. Helm, and Edward N. Waters, of the Library of Congress. A section on Junior Education had June Weybright in charge and speakers included Margit Varro, Howard Wentworth Hess, of the Cincinnati College of Music, and Dean Douglas, Chicago, of RCA-Victor. A session on Community Music, held under Augustus Zanzig, of New York, included papers by Frank Biddle, Cincinnati; Burnet Tuthill, Memphis, Tenn.; Mr. Zanzig; Mrs. Guy P. Gannett, president, National Federation of Music Clubs, and C. M. Tremaine, secretary, National Bureau for the Advancement of Music. The Psychology section, meanwhile under Max Schoen, Carnegie Institute of Technology, Pittsburgh, heard Abe Pepinsky, of Haverford College, and Arnold Small, University of Iowa. The section on Music Literature and Libraries, Edward N. Waters presiding, had discussions by Leon R. Maxwell, Tulane Univ., Richard S. Angell, Columbia Univ., and Willi Apel, of Harvard.

A feature was the joint banquet, of the MTNA and the NASM on Thursday evening, at which Dr. Howard Hanson, president of the latter organization, was the witty toastmaster. The chief speakers were Dr. James Francis Cooke, editor of the Etude, on New Dawns in Musical Opportunity; and Eugene Goossens, conductor of the Cincinnati Symphony, on A Conductor Looks at American Music. The session was highly enjoyable. The Glee Club of the University of Cincinnati, under Sherwood Kains, was heard in several numbers.

SPEAKERS AT BANQUET:

left, James Francis Cooke; right, Eugene Goossens.

Forums Popular

Friday was devoted to a series of vital forums. The Piano Forum, headed by Edwin Hughes, of New York, was especially interesting. It included discussions by Avis Bliven Charbonnel, of Providence, R. I., on Piano Study in Music Settlement Schools; Problems of the Young American Pianist, by Sidney Foster, of New York, winner of the Levintritt Prize; Piano Performance in College Music Study, by Raymond Burrows, of Columbia Univ.; and a talk on Editions of Bach for Piano, by Jan Chiapusso, of Chicago, Dr. Clarence Adler, noted New York pianist, and an alumnus of the College of Music of Cincinnati, was to have presented a session of Mozart, but was prevented by illness from coming to Cincinnati.

One of the outstanding features of the convention was the two sessions of the Voice Forum and Round Table, organized and presided over by Leon Carson of New York. Well-known voice teachers from various parts of the country appeared as guest speakers, including Marshall Bartholemew of Yale University, Barrett Stout of Louisiana State University, Mme. Nevada Van der Veer, Cleveland Institute of Music; John C. Wilcox, American Conservatory of Music, Chicago; Hubert Kockritz of the Cincinnati Conservatory of Music, and Clyde Keutzer of the United Service Organizations, all of whom presented interesting papers on subjects vital to the singing profession. Discussions completed the program.

The Violin Forum had Gilbert Moos, Univ. of Michigan, in charge, and among those participating were Melvin Schneider, Louise Rood, and Ross Lee Finney, of Smith College. School Music was under J. Leon Ruddick, of Cleveland, and the speakers were Dr. Hanson, Russell Morgan, of Cleveland, and others. The Theory Forum, under Allen I. McHose, of the Eastman School of Music, had an interesting panel discussion enlisting Burrill Phillips, Roy Harris, Robert Sanders, Joseph Clokey, and Burnet Tuthill, on contempoarary harmonic procedures. A musical interlude included performance of Robert Sanders' Quintet for Brass Instruments by players from the University of Indiana. The second half of the morning was given to a general session, at which speakers included Warren D. Allen on Music in a Militant Peace, Earl V. Moore of the University of Michigan on Educational Readjustment, and The Creative Musician in the New Era, by Roy Harris.

Irving Schwerké, long known to Courier readers as this magazine's European representative and Paris correspondent, was to have read a paper on the subject, International Relations and Music. The "flu" kept Mr. Schwerké in his home at Appleton, Wis., but his paper was delivered in excellent style by Dr. Theodore Kratt of the University of Oregon.

Friday afternoon brought another business session, with President Quarles in charge. Reports of various committees and officers took place, among the latter heard being Donald M. Swarthout, secretary; Raymond Kendell, treasurer; Theodore Finney, editor, and others including Edith Lucille Robbins, Dr. Hanson, Leland Coon, Prof. Allen, Messrs. Waters, Hughes, Haydon, Zanzig, Schoen, Ruddick, Kendell, Clifford Buttelman, and Ralph Lewando, Musical Courier's Pittsburgh representative.

Pan American Music Discussed

The schedule for the MTNA forums was so heavy that there was much overlapping, with now and then moments of total blackout. The distinguished critic and author, Gilbert Chase, whose recent book The Music of Spain is a classic both from point of view of literary quality and mass of authentic material, presided over the Pan American session, Friday afternoon. (Mr. Chase was so generous with those who preceded him that his paper, the final one of that session, had to be omitted. Nevertheless, it will be published in the general report.)

A session of Church and Choral Music, held at Christ Church, had Parvin Titus of Cincinnati, and Joseph Clokey, Oxford, O., as co-chairmen, and included talks on Jewish Music and its influence on Gregorian Chant by Eric Werner, with illustrations by Rev. Emil Rosen; the influence of Gregorian Chant on music of the classical period, by Rev. John Oldgeering, O. F. M.; the influence of Gregorian Chant on Protestant Hymnology, by August Maekelberghe, Musical Courier's correspondent in Detroit. Holst's Hymn of Jesus was sung by the joint choirs of Christ Church, and Western Hill High School. Other features were additional fraternity and other group dinners by Pi Kappa Lambda and others, and attendance at the Ballet Theatre.

NASM Sessions

The NASM part of the convention was conducted on Saturday and Sunday, March 25 and 26, with all the precision of a well-organized senate. Dr. Hanson presided behind a desk equip-

(Please turn to page 40)

ANGELO
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"Angelo Pilotto, as Baron Scarpia, inspired general admiration for his vocal and histrionic artistry and was warmly applauded."

—La Estrella de Panama
March 29, 1944

"Angelo Pilotto interpreted Baron Scarpia with great assurance . . . He is a thoroughly schooled and resourceful singer."

—El Panama America—Diario Independiente
March 29, 1944

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CHICAGO

By René Devries

When these lines are published, the Chicago Symphony Orchestra's fifty-third season will have been concluded, if not in a blaze of glory yet with sufficient éclat to comfort backers and patrons somewhat ruffled by adverse criticism of the series.

Meanwhile, plans for the 54th season, beginning next October, have been announced. The programs will contain all periods and all schools of music, including a Beethoven cycle, and two concerts devoted exclusively to American composers. Important compositions not recently performed will be revived, works which have gained favor in past seasons will be repeated, and new compositions offered.

The soloists engaged include: Alexander Brailowsky, Robert Casadesus, Mischa Elman, Zino Francescatti, Jascha Heifetz, William Kapell, Fritz Kreisler, Yehudi Menuhin, Nathan Milstein, Gregor Piatigorsky, Artur Rubinstein, Rudolph Serkin, Helen Traubel, Alexander Uninsky, Byron Jannes, Edmund Kurtz, Milton Preves and John Weicher.

The season will run from Oct. 12 through April 20 and consist of 28 Thursday evening and Friday afternoon concerts; 12 Tuesday afternoon concerts, young people's and "Pop" concerts as heretofore. The nine Beethoven symphonies will be heard on five different programs during the season under Defauw's baton, with the Ninth at the last concert of the season, when a chorus of Chicago high school students will sing with the orchestra. As announced previously, Désiré Defauw has been re-engaged as musical director and conductor; Hans Lange is to continue as conductor.

Metropolitan Opera Feted

The Metropolitan Opera Association's thirteen performances have brought myriad of hungry opera-goers to the Civic Opera House. In fact, the vast theatre was completely sold out at each presentation. The short season got under way on April 17 when Tristan and Isolde had as the two famed lovers, Marjorie Lawrence in her first Chicago Isolde and Lauritz Melchior, the best Tristan of our day.

Following the gala opening, Traviata was presented by an adequate cast on the following night. Mozart's Magic Flute, revived here after 12 years by the Metropolitan a year ago, remains one of the company's foremost achievements with Bruno Walter earning the lion's share in the success of the night. Mignon with Tourel in the name part; Patrice Munsel, new young coloratura "find" of the Metropolitan, the ever reliable Melton as Wilhelm and Pinza, the well-voiced Lothario, could not fail under the magic wand of Sir Thomas Beecham.

The complete repertory included also Ballo in Maschera, Bruno Walter conducting; Carmen, featuring Djanel; Tosca with Grace Moore; Parsifal (last given here by our own company in the 1931-32 season), revived in recognition of the Easter season; Les Contes d'Hoffmann, serving as a vehicle for Patrice Munsel in the role of the doll; Aida, with Milanov, Baum and Warren in the leads; Tannhaüser, serving to introduce several newcomers, in smaller roles with Rose Bampton, Laurence Melchior and Kipnis in the leads; La Boheme on the last Saturday afternoon; and Rigoletto, featuring Tibbett and Munsel, closing the season.

Apollo Club's Imposing Spring Concert

The seldom heard Dvorak Stabat Mater and the magnificent Brahms Requiem received fine presentations by the Apollo Musical Club, assisted by a quartet of valiant vocalists, in Orchestra Hall. Conductor Edgar Nelson made his veteran choristers sing the lofty chorales better than youngsters imbued with fresh voices. Members of the Chicago Symphony Orchestra gave powerful accompaniments and the four soloists added brilliance to the performance.

Szigeti-Lange-Saminsky

Joseph Szigeti went off the beaten path when he chose the Tartini Violin Concerto and the one by Prokofieff not played here in many years, as soloist with the Chicago Symphony in two concerts during the Lenten period. Hans Lange had listed as Chicago "firsts" Lazare Saminsky's Three Shadows, in a program that contained two symphonies; the No. 4 of Johann Christian Bach and the one in B Flat Major by Haydn. In stating that the Saminsky poems for orchestra held their own in the distinguished entourage tells of their success.

Klemm Wins Kimball Prize

The W. W. Kimball prize for the winning song of the Seventh Annual Song Competition sponsored by the Chicago Singing Teachers Guild has just been awarded to Gustav Klemm of Baltimore for his song entitled A Hundred Little Loves. The manuscript is now in the hands of the publisher, Carl Fischer of New York. Plans for the Eighth Annual Competition are under way and full details will be furnished upon request by addressing E. Clifford Toren, 3225 Foster Avenue, Chicago, 25.

Czerwonky in Evening of Chamber Music

Richard Czerwonky usually knows how to build programs to make chamber music concerts very much worth while. This thought came to mind as we left the Little Theatre in the De Paul University School of Music, where a good ensemble performance was heard of Franck's Sonata for violin and piano; Mozart's Quintet in A Major for clarinet, two violins, viola and cello, and the Dvorak Dumky Trio for piano, violin and cello under the direction of Czerwonky. He also conducted to new victory the De Paul University Symphony Orchestra in its monthly concert at Thorne Hall two weeks later.

Elsa Baklor's First Chicago Recital

It is pleasurable to chronicle that Elsa Baklor, soprano, made a definite hit when she was heard for the first time here in recital at Kimball Hall under the management of Bertha Ott.

DeSellem and Levy Artists in Concert

Throughout the year the American Conservatory presents its students in public recitals in its own hall. Recently piano students from the class of Heniot Levy and voice students of Elaine De Sellem vied for first honors. Though no prizes were offered, Jacqueline Krump, Betty Jane Bridges, and Irene Reynolds carried off the vocal honors, and Margaret Heinderlite and Kathryn Hart, the pianistic end.

Lola Rand in Concerts

Lola Rand, soprano and pupil from the studios of Alexander Nakutin, is much in the public mind since her successful recital at Kimball Hall. The Ort Federation called upon her to sing several numbers at a concert given under the sponsorship of that worthy organization when Huberman and Belarsky were recital-givers.

Saminsky at Anshe Emet Men's Club

Lazare Saminsky, director of music at Temple Emanu-El in New York and well-known composer, was guest of honor of the Anshe Emet Club at its opening meeting last month. Mr. Saminsky came here to hear one of his compositions played by the Chicago Symphony Orchestra under the direction of Hans Lange. At the Club, he spoke on The Music of Israel and led the combined choir of the Anshe Emet Synagogue and the Halevi Choral Society in a program of his compositions. Violin works composed by Saminsky were played by Esther Glazer, 1943 contest winner of the Society of American Musicians.

Students' Activities of Edward Molitore

Augusta Petkovsek has been active in contributing her dramatic soprano to the entertainment of the service men here; Betty Bishop is soprano soloist for St. James M. E. Church; Dempsey Ward, baritone, sang the part of the Doctor in the Pittsburgh production of Traviata by the National Negro Opera Company last January. Wilson Jones, basso, is soloist of the Dayton Philharmonic's performance of Dvorak's Stabat Mater this month. Sgt. James S. Huston, tenor is appearing weekly as soloist over station WIND. Earle N. Kammer has been tenor soloist at St. George's Catholic Church in Cincinnati this winter.

Greve and Rosenbloom in Joint Recital

Senia Greve, basso, and Leon Rosenbloom, pianist, joined in a program of unusual interest at Sherwood Hall early in March. Mr. Greve was heard to best advantage in a Schubert group and Mozartean arias. Mr. Rosenbloom's contribution, the Schubert Fantasia in G major added to the matinee's enjoyment.

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MILLER McCLINTOCK
President of the Mutual Broadcasting System (left), and Antonio Rojas signing contract which made Radio Mil Mutual's outlet in Mexico.

Maria Hussa's Pupil Scores

Nomi West, coloratura from the studio of Maria Hussa, should go places in her chosen field of endeavor. Heard for the purpose of this notice, the youngster impressed by the authority of her address and the fine use of a voice of lovely texture.

Antoinette Rich Conducts at Orchestra Hall

Antoinette Rich has elevated her Chicago Youth Piano Symphony Orchestra to higher standing of efficiency, as discerned at the concert in Orchestra Hall. The 12 young pianists, ranging from 9 to 15 years of age, have improved their ensemble playing noticeably. It seems the young orchestra, trained and founded by Miss Rich, is finding a special niche in the affection of concert-goers. Dorothy Rice, brilliant young violinist, and Virginia Duffy, 13-year-old soprano, were well-liked feature soloists of the night. Doris Briggs, harpist, accompanied the orchestra in several compositions sympathetically.

Vivian Abell in Sacred Concert

Old Saint Peter's Church choir, one of Chicago's best was presented by its director, Vivian Abell, in a sacred concert on Palm Sunday and surpassed their previous achievements in a program built with unerring taste by a leader well skilled in her craft.

American Conservatory Summer Master School

Three consecutive sessions of summer master classes are announced by the American Conservatory of Music, the first to start May 11 and to end six weeks later. The major course extends from June 22 to Aug. 2.

Under the direction of President John R. Hattstaedt and Charles J. Haake, dean of the College, the facilities of the school are to be expanded and new courses offered. This season the auditions for a limited number of free and partial scholarships for talented students of limited means will take place June 20 and 21. The summer catalog announces an outstanding list of pedagogues, lecturers, recitalists and many special courses, offering fresh viewpoints together with the opportunity to earn additional credits towards degrees, or meet the requirements of state accrediting boards and associations. Normal classes in Musical Training and Public School Music are featured, as are classes in Piano Methods directed by Gail Martin Haake and assistants. A series of normal lectures on piano pedagogy and musical history will be given, and courses in harmony, counterpoint and orchestration offered by John Palmer, Leo Sowerby, Jeanne Boyd and Stella Roberts. All the prominent teachers of the Conservatory are to be in attendance this year and will be available for private instruction and repertoire-teachers' classes.

Else Harthan Arendt Notes

June Felcher, pupil of Else Harthan Arendt, was made choir director and soloist of the Park Manor Methodist Church.

On Palm Sunday the choir of the First Congregational Church of Oak Park, under the leadership of Mme. Arendt, sang Haydn's Creation with the following soloists: Mrs. Brown, Maxine Lagestrom, Mr. Foster, Miss Pope, Louise Nagel, Phyllis Kooker, Arlene Reuse, Mr. Hallock and Gene Pardun.

Mexican Instructors Assist at N. Y. Institute for Blind

Prof. Alejandro Meza director of music at the Mexican School for the Blind, and Luis Fernandez, both from Mexico, assist students at the New York Institute for the Education of the Blind in studying music. The Institute invited them as resident participants in its International Scholarship program, designed to aid foreign students and administrators in preparation for service to the blind in their own countries. Braille manuscripts are used in teaching memory work.

Harold Henry Series Aids Georgia Schools

The third in the series of chamber concerts for the benefit of the Martha Berry Schools, Mt. Berry, Ga., given by Harold Henry, pianist, was presented by him and Feri Roth, violinist, in the home of Mrs. John Henry Hammond on April 2. Sonatas by Mozart, Grieg and Brahms made up the program. During the intermission, Mrs. Hammond spoke of the work done by the Berry Schools in educating mountaineers in the South. Mr. Henry concludes the series on May 8 with a recital in his own studios.

Primrose and Tarnowsky on Extensive Tour

William Primrose, violist, and Serge Tarnowsky, pianist, made a tour of the Middle West and Northwest during early April. Primrose played twelve concerts, and Tarnowsky supplied his accompaniments for each program.

N. Y. Teacher Groups Hear Discussions

Carl M. Roeder, Raissa Tselentis, Gustave L. Becker and Anton Rovinsky addressed the March meeting of the Associated Music Teachers League in Steinway Hall. Jane and Joan Rosenfeld played two-piano numbers by Gluck, Bach-Bauer, Debussy and Strauss-Klein.

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Mrs. Evelyn Fletcher-Copp and Mrs. Marion L. Verse were the speakers at the April 6 meeting of the Oxford Piano Teachers Guild in the Carl Fischer Recording Studio.

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BOSTON

By JULES WOLFFERS

During an active Spring season, which includes the visit of the Metropolitan Opera during a week and other major events to be reported later, the Boston Symphony recently played under a guest leader.

Charming and graceful as ever, the inimitable Lily Pons quite conquered the not easily impressed Boston Symphony audiences when the star appeared as soloist for the 20th pair of programs. If any feeling lingered hereabouts that singing and avoidupois go (let us say) hand in hand, the lissome cantatrice's work must have come as revelation. New to Boston were Milhaud's Quatre Chansons de Ronsard, beautiful things as beautifully done.

Perhaps the chief surprise of the concert to local listeners at least, was the masterful and businesslike conducting of André Kostelanetz, whose work as guest leader gave complete evidence that he knew what he was about. Purely instrumental numbers included Kabalevsky's effective Overture to Colas Breugnon, in its first hearing here; Creston's well-written and thoroughly American work, Frontiers, also a Boston "first;" Stravinsky's Fire Bird, and the Iberia Suite by Albeniz-Arbos, all done with dash, spirit and brilliance. Well-mannered were the conductor's accompaniments to a Gretry aria, the Milhaud, the haunting Rachmaninoff Vocalise and Frank La Forge's agile, interesting voice and orchestra arrangement of Mozart's Variations on Ah, vous dirai-je maman. A nostalgic touch was added when flutist Laurent stepped forward to supply the traditional obligati.

Children's List by Beckett

For this season's fourth program, Wheeler Beckett's Boston Symphony Youth Concerts listed the Melusine Overture by Mendelssohn; Mr. Beckett's own Reverie; Sibelius' Valse Triste; Franck's Symphonic Variations, with youthful pianist Althea Everitt the soloist; and the Finale from Tchaikovsky's Fourth. These concerts have deservedly become a fixture on the musical calendar. Mr. Beckett knows exactly how to combine pleasure and instruction for his young listeners, to whom he is very much of a hero.

At his Boston debut, Witold Malcuzinsky impressed with his leonine Chopin interpretations. Well-schooled in the heroic tradition, this pianist brings a vital and intelligent spirit to his readings.

Repeating the success of her debut last year, Hilda Banks demonstrated a growing artistic awareness in her handling of classics and romantics. The 16 year old pianist's own Adventure of a Melody, though somewhat lengthy for what it had to say, showed talent in an angular neo-romantic idiom expressed with contemporary contrapuntal and harmonic devices. Miss Banks shows no danger of being guided by anything but the most rigidly artistic principles.

An unusual program was heard at a Long School open house faculty concert when Erwin Bodky, pianist, presented rarely heard works by C. P. E. Bach and Brahms. Major share of the program was devoted to compositions by the European composer, Hugo Kauder, now a New York resident. With the assistance of Louis Speyer, oboe, and Willem Valkenier, horn, Mr. Bodky proved that Kauder handles old forms and styles with imagination, skill and originality. This blending of the old and new has interest and charm. Kauder can form a welcome addition to program-makers on the lookout for something different. Judging by the performances, Mr. Kauder is fortunate in his Boston protagonists.

MEXICO FETES ARTISTS.
From left to right, Andres Segovia, guitarist, and Erich Kleiber, conductor of the Orquesta Filarmonica. Segovia appeared as guest artist, playing a new concerto for the guitar by the composer Manuel Ponce, of Mexico City.

PASSED AWAY

MICHEL D. CALVOCORESSI, 67, noted writer on music, died in London on Feb. 1, according to advices recently received in this country. Born in Marseilles of Greek parents, he studied in Paris, under Xavier Leroux and others, and in 1902 became critic of the monthly, La Renaissance Latine. He lectured at the Ecole des Hautes Etudes Sociales, and published his first book on Liszt in 1905. His writings on Russian music were especially notable, and he published biographies of Moussorgsky, Glinka and Schumann. He translated the Boris Godounoff text into English and French, among many other librettos. He had lived in London since 1921.

IRENE LEWISOHN, music patron, who founded the Neighborhood Playhouse on Grand Street, New York, more than 29 years ago and sponsored productions there of many musical, dance and theatre events, including works of Bloch, Whithorne, Prokofieff and others, died in New York on April 4. With her sister, she had later founded the Neighborhood Playhouse School of the Theatre.

SASHA CULBERTSON, 52, violinist, died in New York on April 16. In recent years Mr. Culbertson had devoted much time to study of Paganini's methods. A brother of Ely Culbertson, bridge authority, he studied at Boston Conservatory and with Sevcik, made his debut in Vienna at 14, and after serving with the YMCA during the last war, gave many concerts in the U. S.

FRANK KASSCHAU, 60, organist, choral conductor and teacher, died in Ridgewood, N. J., on April 6. He was born in New York, and was associated with the Bridgeport, Conn., Oratorio Society and the Orpheus Club of Newark, N. J. He had served as organist in various churches in Brooklyn and Ridgewood. His widow, three sons, a daughter and two brothers survive.

MAURICE C. RUMSEY, 66, organist of the Church of the Messiah and Incarnation, Brooklyn, N. Y., suffered a cerebral hemorrhage as he finished playing the morning service on March 26 and died later in a hospital. Born in England, he was the founder of the Choral Arts Society of New York and had conducted the Bar Harbor, Me., Choral Society. His widow, two daughters and two brothers survive.

AGNES TIERS MILES, teacher and concert manager, died on March 30 at her home in Darien, Conn. She had conducted a music school in Orange, N. J., for a number of years and had had a studio in Carnegie Hall, New York.

ALFRED WAGNER, 61, former president of the American Piano Company and the Chickering Piano Company, died in New York on March 30. His widow and three daughters survive.

Youth Symphony of Seattle Marks First Anniversary

Since the Youth Symphony Orchestra of Seattle, under the direction of Francis Aranyi, gave its initial concert on Feb. 27, 1943, its appearances have included performances at the Moore Theatre, the U. S. Naval Hospital and Bellevue, Washington. A new series of concerts was inaugurated this February especially for students of various Seattle High Schools.

In order that Seattle's Youth Symphony Orchestra which is made up of young musicians, starting at ten years of age, from Seattle and surrounding communities, has a nucleus from which it can draw new members, a preparatory ensemble has been established, also under Mr. Aranyi's direction. This group receives training that will enable its members to be promoted into the senior orchestra.

Mozart Orchestra at Times Hall

Under the direction of Robert Scholz, the Mozart Chamber Orchestra of the Henry St. Music School Settlement will give a program on April 25 at New York Times Hall. For five seasons the ensemble, composed of advanced students and faculty members, has been appearing in the Grand St. Playhouse.

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DIE MEISTERSINGER AT THE TEATRO COLON, in Buenos Aires. The tableau is from the third act. Principals at center are Charles Kullman as Walther and Herbert Janssen as Sachs. Irene Jessner, as Eva, is seated at right. The production was that of 1943.

ROCHESTER

At the last Philharmonic concert of the season the large audience filled the Eastman Theatre completely. The SRO sign was posted at the box office long before the beginning. Jose Iturbi and the orchestra brought the audience to its feet and received a royal ovation. Grieg's piano concerto, and Gershwin's Rhapsody in Blue, performed by Iturbi as pianist-conductor in fascinating style and brilliant fashion, were the high-points of the program which began with an enchanting performance of Mozart's Eine kleine Nachtmusik. The orchestra, which recently visited Carnegie Hall, New York, has reached its peak and shared rightfully the applause.

The month started with the usual All-Wagner concert of the season under Iturbi's baton. Helen Traubel was soloist. Impersonating Elsa, Sieglinde, and Brünnhilde, she received a tumultuous ovation for her majestic and noble singing which was enriched with the beautifully balanced accompaniment of the orchestra. The success was shared by Iturbi and the orchestra giving their best in a beautiful interpretation of the Siegfried Idyll.

A new height was reached in the second concert of the month when Iturbi and the orchestra performed Tchaikovsky's Fourth Symphony in a richness of euphony and expression. Morton Gould's Spirituals for string choir and orchestra were interpreted beautifully, and excerpts from Berlioz' Damnation of Faust brought the concert to a colorful end.

In the chamber music field we heard the Britt String and Piano Trio (Viola Wasterlain, Conrad Held, Horace Britt). They offered Beethoven's String Trio in G major, Op. 9, No. 1, three movements from Dohnanyi's Serenade, Op. 10, and Brahms' Piano Trio in C minor, Op. 101. The entire performance was given with unity of feeling and spirited vitality.

Last month's recital by Horowitz was followed this month by a superb recital of Nathan Milstein.

The Eastman School of Music again presented some very promising talents. Under Emanuel Balaban's baton, the opera department, assisted by the Little Symphony, performed scenes from Gluck's Orfeo and Mozart's Nozze di Figaro. Edith Doe as Suzanna showed a remarkable talent for acting, as did Miriam Duenk, a really charming Cherubino, who, a few days later, proved in recital her notable skill and talent for Lieder. Rilla Darnell performed a concerto by Castrucci, and Helen DeJager, promising piano talent, gave a mature interpretation of Beethoven's Sonata, Op. 101, and of Bach's Chorale Prelude, Mortify Us by Thy Grace.

DR. HANS KUPPENHEIM.

Arrau to Play U. S. Works in in South America

Claudio Arrau, Chilean pianist, under a reciprocal "good neighbor" plan, will introduce to South American audiences this summer works by six North American composers. All of the compositions will be "first time" hearings there except those of Aaron Copland. Other North American composers to be heard include Charles Ives, William Schuman, Charles Mills, Robert Palmer, and Roy Harris, who is completing a work especially for Mr. Arrau. The Chilean pianist will return to South America this month after an absence of two years. He will concertize in practically every country, concluding with six appearances in September as soloist with the Mexico City Symphony.

Reciprocal Concerts Prepare to Sponsor Argentine Recitalist

As soon as war conditions permit safe travel, the Lomas Reciprocal Concerts, Inc., will present an Argentine musician in the United States it is announced by Elaine Lomas, president. This is part of an exchange plan which was initiated in 1941 when Guiseppe Cusimano, violinist, of Berkeley, Calif., was sent to Argentina to concertize. He is now in the U. S. Army.

Leopold Soloist at Pompton Lakes Choir Concert

POMPTON LAKES, N. J.—Ralph Leopold, pianist, was soloist on April 1 in the high school auditorium at the concert of Christ Church Choir, Allan Scott Gordon, conductor. Mr. Leopold gave two groups, the first comprising the Bach-Taussig D Minor Toccata and Fugue and a group of Chopin and the second numbers by Arensky, Rachmaninoff, Scriabine and his own arrangement of the Ride of the Valkyries from Die Walküre. He had to add encores in both instances and played Schumann's Nachtsmusik, Leschetizky's Etude Heroique and Repper's Dancer in the Patio. The choir, with Ruth Behnken as accompanist, was heard in compositions by Bach, Palestrina, Owen-Protheroe, de la Halle, Grainger and others.

N. N.

Cornell at Sioux Falls

Nord Cornell, a native of Yankton, S. D., recently visited his home town during a Sioux Falls engagement with Blossom Time.

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Across the Country

FLINT, MICH.—Evor Gothie, pianist, played Mozart's A Major Concerto, No. 23 (K. 488) as soloist with the Flint Symphony on March 26 in Central H. S. Auditorium. Dr. William Wellington Norton, conductor, also had the assistance of a harp ensemble in the second movement from Zabel's C Minor Concerto. The program opened with Hadley's overture, Herod, and included the overture to Herold's Zampa and the Magic Fire Music from Wagner's Die Walküre.

OKLAHOMA CITY, OKLA.—Lawrence Tibbett, heard here twice previously in recital, made his bow as soloist with the Oklahoma State Orchestra, Victor Alessandro conducting, on March 26.

RICHMOND, VA.—The duo-piano team Vronsky and Babin, at present, Pvt. Babin of the U. S. Army and Mrs. Babin, were soloists with the Philadelphia Orchestra under Eugene Ormandy on March 18.

SWARTHMORE, PA.—The first American performance of Karl Weigl's Second Violin Sonata was given here on March 24 in Clothier Memorial Auditorium, Swarthmore College, by Roman Totenberg, violinist, with the composer at the piano. Mr. Weigl and Vally Weigl collaborated also in the former's piano duet, Pictures and Tales. The Brahms Violin Sonata, Op. 100, and scores by Mozart, Schubert and Dvorak made up the remainder of the program.

SYRACUSE, N. Y.—Presenting as solo artists Annamary Dickey, soprano, and Mary Van Kirk, contralto, both of the Metropolitan Opera, the Syracuse University Chorus, under Dr. Howard Lyman, closed its season before a capacity house on March 23, in Crouse College Auditorium. The chorus was nearly up to its usual quota of 250 voices, owing to the participation of Army men from the military units in training on the University campus. Sergius Kagen, New York accompanist, supported both Miss Dickey and Miss Van Kirk at the piano.

A feature of the concert was the production of a newly published work for mixed voices and soloists, with orchestra, organ and piano accompaniment, The Chambered Nautilus, by Russell Hancock Miles, professor of composition and organ of the University of Illinois and a Master graduate of the College of Fine Arts of Syracuse University. This work is dedicated to the Syracuse University Chorus and Dr. Lyman, its conductor, and the composer was present for the performance, receiving the tributes of the audience.

TOLEDO, O.—Helen Traubel, in the Museum of Art, presented what appeared to be a long program but when she had begun to sing, it was none too long for any one. Three Beethoven numbers were most impressive; Mascagni, Schubert and Richard Strauss provided other songs. Elsa's Dream from Lohengrin was followed by five songs in English, Harry Burleigh's Deep River and Swing Low; Sea Shell by Carl Engel; Blair Fairchild's A Memory; and Blow, Blow, Thou Winter Wind by Ilgenfritz. Coenraad V. Bos ably accompanied and also played solos.

The regular season of concerts in the Museum was closed by the Chicago Symphony with Desire Defauw conducting. This was the local debut of the new conductor and he was received with genuine acclaim. The orchestra has always been popular. Beethoven's Leonore Overture No. 3, Schumann's Rhenish Symphony and works by Debussy, Dukas and Stravinsky were played convincingly. A. McL. T.

WINSTON-SALEM, N. C.—The North Carolina Symphony Orchestra, Benjamin Swalin, conductor, appeared in concerts recently at Winston-Salem, Raleigh, and Durham, N. C. At Winston-Salem and Raleigh, Paul Stassevitch was soloist in the Tchaikovsky Piano Concerto. Mr. Stassevitch was received with enthusiasm. At Durham Egon Petri, Dutch pianist, was heard in the same concerto.

In spite of the war, the orchestra has more requests for engagements than it can fulfill. Appearances in the near future include those in Greensboro, Greenville, N. C., Cullowhee, and others. The orchestra is made up of players from twenty communities in the State, over half of whom are faculty members of colleges and high schools. Of special interest are the free Children's Concerts given by the orchestra, which attract capacity audiences. For these occasions, soloists under sixteen years of age are used. Recently, Caroline Taylor of Wadesboro, N. C., appeared in the Mozart Concerto in A Major.
N. N.

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THE MUSICAL PARADE

By THE STAFF

Tonal Tattling

Before Shura Cherkassky's recent piano recital in Miami, Mana-Zucca, the composer, was told by a woman acquaintance, "I wouldn't miss his concert for worlds, and I only hope he will play his own B flat minor Concerto which everyone is singing and whistling these days" . . . Mana's son, Marvin, is training as a war-flyer at Columbus, Ohio.

Mrs. Cornelius Vanderbilt at the picture exhibition called Stars of Yesterday and Today, held for the benefit of the Red Cross. Someone pointed out to her the painting of Caruso, and she drawled in her best Belgravian manner, "Oh, reahlly! Lady de Grey once introduced him to me in London" . . . Connie Hope, retiring from the publicity business, giving a luncheon to her staff and some friends at a bistro near Steinway Hall . . . Reversing the usual order of things, a box of cookies was received by Mrs. Meyer Davis from her nephew in the Army. He's attending Cooks' and Bakers' School! . . . In the film, Song of Russia, taste and imagination are used in the employment of Tchaikovsky's music untampered with by arrangers and adapters . . . Bidu Sayao, says Bob Ripley in the Daily Mirror, owns a watch less than a quarter of an inch in diameter, containing 75 parts. It took three years to make the watch and it keeps perfect time . . .

Baccaloni, the 300-pound buffa basso of the Met., is deeply concerned—don't gasp, ladies—with keeping his figure. "I owe it to my public", he says, "and it is part of my stock in trade". To make sure that his avoirdupois does not wane, Baccaloni eats miles of spaghetti, and when on tour, cooks it himself every time he gets the chance. He also does an especially sustaining sauce to a recipe of his own, with ingredients guaranteed to add at least a pound of adipose at every eating.

• • •

The Tactful Sergeant

Apropos of passport and other difficulties faced by travelers today, Dr. Karol Liszniewski, pianist, teacher and coach, of the Cincinnati Conservatory, recalls his own dilemma when in 1919, just following the armistice, he tried to rejoin his family in England after living on the Continent during the war.

"I had collected all the necessary visas," he tells, "and when I finally came to present my passport in England, I found myself facing a typical military sergeant with bushy eyebrows and a cropped little brush under his nose. Without looking at me, he reached for my passport and then very intently began paging through an indexed book.

"This lasted for some time, until my nerves—on edge because of the hardships I had gone through—gave way, and I blurted out: 'But you *must* find my name, as I filled out a massive questionnaire at the British Embassy in Warsaw——'

"The sergeant gave me a long and boring look, and said, as he closed the book and stamped the passport, 'You will be much better off if I *don't* find your name in that book.' Apparently it was a list of people deemed dangerous to the British Empire."

JANET BUSH,

mezzo-soprano, who recently gave her fifth New York Town Hall recital, is now making a Spring concert tour of the West. (Photo by James Abresch, N. Y.)

Alabama Clubs Meet

BIRMINGHAM, ALA.—The Birmingham Music Club has announced the following Artist Concert Series for next season: Helen Jepson, soprano, and James Melton, tenor, in joint recital; the Charles L. Wagner Opera Company in La Traviata; Zino Francescatti, violinist; Ezio Pinza, Metropolitan Opera basso; Rudolf Serkin, pianist; the Philadelphia Orchestra, Eugene Ormandy conducting, with Helen Traubel, soloist, in a Wagnerian program; the Minneapolis Symphony, Mitropoulos conducting, with Vladimir Horowitz, pianist, soloist, in a Tchaikovsky program; and the Ballet Theater. This season, which has been most successful, closed March 28 with the performance of the Ballet Theatre before some 5,000. Oscar Levant was presented as an extra attraction, and drew a large enthusiastic audience.

The Alabama Federation of Music Clubs recently held a one-day war conference in this city. Plans for expanding the war music program were made, and a report on the statewide drive for the collection of musical instruments for service men throughout the camps was heard. Officers elected for the ensuing year were: Mrs. J. A. Alexander, of Florence, president; Mrs. Philip Speir, Greenville, Mrs. Percy Pitts, Clanton, and Mrs. Marcus Kern, Loxley, vice-presidents; Mrs. Laura Jackson Davids, Birmingham, treasurer; and Mrs. E. E. Hale, Montgomery, Mrs. George E. Jackson, Florence, secretaries.

ALICE GRAHAM

Composers Press Concludes 1943-4 Concert Series

The fifth and final concert in the series for the benefit of its Publication Fund, sponsored by the Composers Press, was given on March 14 in the Haubiel Studios, New York. Artists participating included Louise Haydon, Lois Elaine Kaplan and Harrison Potter, pianists; Marianne Kneisel and Alfred Lora, violinists; Samuel Lipschitz, violist; Martin Ormandy, cellist; and Edna Lora, soprano. The program included compositions of Charles Haubiel, Vittorio Giannini, Edgar Stillman Kelley, Edward MacDowell, James Spencer, Augusta Tollefsen, Gardner Read, Ethel Glenn Hier, Antonio Lora and Albert Stoessel.

Rosina Martocci Returning

Rosina Martocci, soprano, will leave Santurce, Puerto Rico, for several months' stay in New York.

N. Y. Federation of Music Clubs to Hold Conferences

The New York Federation of Music Clubs will hold a series of War Service Conferences and Concerts at the Hotel Biltmore, New York City, on May 4, 5, 6 and 7. The musical program lists Mildred Dilling, harpist; a program by the Morning Musicale of Brooklyn; another by the Sperry Orchestra, during the discussion on music in industry; and a concert by the winners in the Young Musicians Competition, and massed choruses, at the New York City Center of Music and Drama.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TIH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

April 20. Elwyn Carter, baritone, TH, E.
April 20. Annette Royak, soprano, CCH, E.
April 21. Busch Chamber Music Players, TH, E.
April 21. New York Little Symphony, Joseph Barone, conducting, CCH, E.
April 22. Viennese Program, TH, E.
April 22. Associated Music Teachers Union recital, CCH, E.
April 23. John Eckles, tenor, Blanche Eckles, soprano, TH, A.
April 23. Nana Lewis, soprano, CCH, A.
April 23. Harry Kaufman, pianist, TH, E.
April 23. Vivian Rivkin, pianist, Eudice Shapiro, violinist, CH, E.
April 24. Donald Dame, tenor, TH, E.
April 24. National Orchestral Association, Leon Barzin, conducting, CH, E.
April 25. Jane Snow, mezzo-soprano, TH, E.
April 25. Sallee Smith, pianist, CCH, E.
April 26. Joseph Achron Memorial, TH, E.
April 26. Florence Hubbart, pianist, CCH, E.
April 27. Friendly Sons of St. Patrick Glee Club, TH, E.
April 28. Marymount College Choral, TH, E.
April 29. New York Mandolin Orchestra, TH, E.
April 30. Inez Bull, coloratura soprano, CCH, A.
April 30. Concert-Salute to Russia, Lazare Saminsky, director, TH, 5:30.
April 30. Elisabeth Rethberg, soprano, TH, E.
May 2. Branscombe Choral, TH, E.
May 3. Downtown Glee Club, CH, E.
May 3. Eda Rapoport, composer-pianist, TH, E.
May 4. Polish Music Festival, CH, E.
May 5. Music School Settlement, annual Spring concert, TH, E.

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MUSIC OF LATIN AMERICA IN PUBLISHERS' LISTS

There has been no sudden influx of music from our southern neighbors. Music of Latin America has for years played an integral part in our social life.

Its original popularity in this country may be attributed to the dance forms. As far back as one can remember, the Argentine Tango was the thing to do. Then came the Rhumba, Conga and Samba. Gradually night clubs all over the country had to employ native orchestras, for the North Americans preferred the South American and Cuban rhythms for dancing rather than their own. Many of the old established and dignified hotels have had to supplement their regular dance orchestra with a small Rhumba ensemble to play intermittently in order to attract their clientele.

At the same time, music of these countries, in more serious and extended forms, was becoming increasingly popular on the concert platform. Concert artists with a flair for interpreting the music of contemporary South American composers always found an especially attentive and responsive audience for those pieces. Conductors are becoming more and more interested in the symphonic works.

This music is gaining prominence on the concert platform as well as the dance floor because we like it and think it is good, and not because of any political maneuverings or "good neighbor" policies.

It would be difficult to pick out any one composer as the most popular, for there are many favorites and it would probably take a Gallup poll to settle the argument. However, there is little doubt that anyone would concede that Heitor Villa-Lobos, of Brazil, is the most prolific composer of Latin America today. He has written over 1,400 musical works in every form, from simple folk melodies for piano or voice to complex orchestral works, including a series of 14 examples of the Chôros.

In 1928, when Villa-Lobos was 38 years old, he was already considered the leading composer of South America and was well known in Paris (where he received first hand information from Les Six) but was virtually unknown in this country. However, on Nov. 26 of that year, when Leopold Stokowski and the Philadelphia Orchestra introduced his Danses Africaines, success here was instantaneous. The critics went overboard with praise. "Unquestionable originality, fantasy and power . . . Exotic, but not with deliberate exoticism of a composer who is trading upon nationality or the sophisticated gentleman sojourning for the time being in a savage country. . . . The music is fresh, turbulent and ferocious. Native irregularity of design and a rhythmical shock that is not conventional." Nor did this success prove to be a boomerang, for today, sixteen years later, Villa-Lobos is a firmly established and popular figure in our musical life.

The League of Composers has done a great deal in acquainting us with the musical output of its contemporary neighbors. Three programs devoted entirely to works of Francisco Mignone, Juan Jose Castro and Carmargo Guarnieri, respectively, have been heard under the Leagues sponsorship at the Museum of Modern Art.

Francisco Mignone, the Brazilian pianist-composer, has had many of his works performed here; especially popular are his pieces for piano. Recently, Arturo Toscanini honored this composer by performing his Four Churches on an NBC concert broadcast with the NBC Symphony Orchestra.

The Argentinian Juan Jose Castro was guest conductor with the NBC Symphony in 1941. He premiered his own Symphony of the Fields, an atmospheric imaginative musical picture of his native country side, during that engagement.

Camargo Guarnieri is perhaps the most colorful of the younger Brazilian composers. His work, while showing the influence of French and Spanish cultures, preserves an unmistakable individuality, and his musical expression ranges with ease from a tender lyrical song to the broad concept of symphonic structure. When he was in the United States in 1942, he was awarded first prize for his Violin Concerto in the Samuel S. Fels competition—a contest open to Latin American composers. Three of his short dances were performed by Stokowski and the NBC Symphony in January of this year. Their charm, bright instrumental coloring and straightforward rhythms caused a great deal of favorable comment.

Other Leading Composers

The two men chiefly responsible for the renaissance of music in Mexico are Carlos Chavez and the late Silvestre Revueltas. Of the two, Carlos Chavez is best known to us because of his appearances as conductor in this country. The untimely death of Revueltas, his colleague, in 1940 was a great loss to the development of Mexican music.

However, in the year of the death of Revueltas, Chavez returned to New York to inaugurate a series of concerts under the patronage of the Museum of Modern Art. It was an exhibition of 20 centuries of Mexican Art. Chavez and his fellow musicians prepared musical programs representing important periods of Mexican history. The first work performed in the series was Sochipili-Macuilxochil—an attempt to recapture the Aztec idiom from a study of Florentine codices and instruments that had been discovered. This proved an interesting study, though not by any means easy on the ear. All Chavez compositions are strong, stark and rather lacking in the exterior colorfulness to which we are accustomed. His music is definitely nationalistic.

The most popular figure to emerge from Cuba is Ernesto Lecuona. In Cuba he has been highly acclaimed for his light operas and musical comedies, and it is hoped that some enterprising producers would find it profitable to introduce a few of the shows to Broadway. In this country, it would probably be safe to say that Lecuona is best known for his Malaguena. It has been performed in about every conceivable type of arrangement.

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CARLOS CHAVEZ,
Mexican composer and conductor. He is conducting the Mexican Philharmonic Orchestra in a festival of opera and concert this summer. (Photo by Herbert Brodsky.)

ers appearing in the catalogues of American publishing firms. While a complete list is not available, the following may serve as a barometer for the popularity of these composers since American publishers are primarily business men and are interested mostly in what is saleable.

From Mexico: Carlos Chavez, Silvestre Revueltas, Manuel Ponce, Augustine Lara, Maria Grever, Gilberto Ysais, Mario Ruiz Armengol. From Chile: Domingo Santa Cruz, Enrique Soro, Donato Roman Heitmann. From Brazil: Heitor Villa-Lobos, Carmago Guarnieri, Francisco Mignone, Octavio Pinto, Oscar Lorenzo Fernandez, Ary Barroso, Jararaca & Vicente Paiva. From Cuba: Amadeo Roldan, Alejandro Garcia Caturla, Joaquin Nin, Ernesto Lecuona, René Touzet, Gilberto Valdes, Luciano Pozo and Dliseo Grenet. From Argentina: Juan Jose Castro, Gaetano Troiani, Carlos Lopez Buchardo, Ettore Panizza, Floro M. Ugarte, Enrique Santes Discepolo. From Venezuela: Juan B. Plaza Pedro Elias Gutierrez. From Peru: Carlos Valderrama, and from Puerto Rico: Noro Morales.

Saminsky Leads Concert-Salute to Britain

A "Salute to the British Commonwealth of Nations" was held at the Assembly Hall of Temple Emanu-El, New York, on March 31 under the direction of Lazare Saminsky, with Gottfried Federlein, organist, assisting. Dr. Werner Josten, of Smith College, conducted his devout and lyrical Queene of Paradys, with the choir, assisted by Marion Mandern and Betty Gladstone, sopranos. Miss Manderen was again an effective soloist in the finale from Purcell's Dido and Aeneas, which with works of Tallis, Byrd, Gibbons and Campion was sung by the choir under Mr. Saminsky. Helen Snow, Gordon Hendricks and Gordon Richards were other vocalists heard. Rebecca Clarke played two of her compositions for viola, Passacaglia and I'll Bid My Heart Be Still. Works of Miriam Gideon and Robert Delaney were performed movingly by the choir, which was also heard in French Canadian, Scottish, Australian, British Columbian (Arthur Benjamin) and Palestinian numbers, assisted by Marcella Uh! and Norwel Campbel, vocal soloists.

Dr. Warren D. Allen, of Stanford University, who was programmed as performer in his British Fantasy for organ, based on old English tunes, kindly volunteered to take the place of Betty Humby Beecham, who was to have played a piano group by Defesch, Matthay, Swinstead and Holst. Dr. Allen was again the organ soloist at an evening service, when choral works by Will MacFarlane, Julius Chajes and Isadore Freed were sung by the United Temple Chorus of Long Island. The last-named composer conducted three of his pieces. There was also a Saturday morning musical program, in which an instrumental prelude from Mackenzie River by John J. Weinzweig and choral works by Healy Willan, Canadian composers, were performed. R. M. K.

Delta Omicron Events

The Cincinnati Symphony, under Eugene Goossens, National Patron of the sorority, gave a recent concert in Louisville, Ky. Immediately following the concert, the Louisville Alumnae Club entertained for Mr. Goossens and Efrem Zimbalist, also a National patron, and soloist with the orchestra. The reception was held at the Arts Club and the guests included many Cincinnatians as well as Louisville's music-minded citizens.

Margaret Speaks, National Honorary member, and Conrad Thibault sang in concert in Wauwatosa, Wis. Following their appearance, they graciously sang for the USO and then were guests of Esther Cox Karge, National President, at a supper given by Delta Epsilon and the Milwaukee Alumnae Chapter at the Wisconsin College of Music.

Installation of Delta Iota Chapter of Delta Omicron was held at Central Michigan College of Education, Mt. Pleasant. Installing officers were Marie Marti, National Secretary and Margaret Glynn, Beta Province President. They were assisted by Allison Kunkel and Doris Yoder of the Detroit Alumnae Chapter.

Charter members are Kay Staebler, president, who has been in charge of organization, Fay Christenson, Helen Teal, Rosemary Skelton, Barbara Houghton, Isabel Greenhoe, and Jane Waltrous.

Prof. J. Harold Powers, head of the Music Department, was initiated as a patron of the chapter.

3 Win Naumburg Awards

The Walter W. Naumburg Musical Foundation has announced the winners of the foundation's annual award of a debut recital in Town Hall. They are Jeanne Therrien, pianist; Jean Carlton, soprano, and Carol Brice, contralto. The judges who made the final awards were Wallace Goodrich, Emilio de Gogorza, Robert Casadesus, Zino Francescatti and Chalmers Clifton.

Miss Therrien was born in Houston, Tex., and is a pupil of Carl Friedberg; Miss Carlton is a native of Des Moines, Iowa, and Miss Brice was born in Indianapolis. Both singers are pupils of Francis Rogers.

Haensel and Jones Adds Artists to List

Seven new artists have been added to the list of the Haensel & Jones division of Columbia concerts, Inc. These are Alexander Kipnis, bass-baritone of the Metropolitan Opera Association; Sascha Gorodnitzki and Walter Hautzig, pianists; and Marina Svetlova, premiere danseuse of the Metropolitan, who, with two male dancers, will tour next season.

Other new artists added to the list of Haensel and Jones Division are Lieut. Jorge Bolet, Cuban pianist; John Sebastian, harmonica virtuoso; and Portia White, Negro contralto.

Lieut. Bolet is assistant military attaché to the Cuban Embassy at Washington, D. C., and has toured this country, Europe and Latin-America. Miss White, daughter of the only Negro chaplain in the British Army in World War I, is from Halifax, N. S., and has been heard extensively in Canada. Mr. Sebastian has appeared with numerous orchestras as soloist and also been heard on radio programs. He is a graduate of Haverford College.

Modern Works for Philadelphia

A program of contemporary music is to be given on April 26 at the Barclay ballroom. Scores by Walter Piston, Roy Harris and Shostakovich will be played by Boris Koutzen and William Bless, violinists; Simon Asen and Samuel Lifschey, violists; Elsa Hilger, cellist; and Vincent Persichetti and Allison R. Drake, pianists.

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School Heads Meet in Cincinnati

(*Continued from page* 31)

ped with a light and microphone for the public address system. Beside him on the platform sat Burnet C. Tuthill, permanent secretary of the organization, and Earl V. Moore of the University of Michigan, chairman of the Commission on Curricula. Tables with three places for individual representatives from schools of music were arranged in semi-circular rows on the main floor of the Pavillion Caprice. Spectators and visitors filled the gallery on the platform opposite the speakers' desk.

Dr. Hanson was governed at all times by an unquestionable impartiality. At the final moment he delivered a farewell address, which concluded with an emotional crescendo in his appeal for the perpetuation of good music that brought an ovation from his hearers. During the brief period that followed, Dr. Donald M. Swarthout, dean of the College of Music, University of Kansas, was elected to the presidency and in his turn received applause and made a speech. He was, as usual, simple and straightforward. He has long held the affection and confidence of his colleagues.

The NASM, convening in Cincinnati, did nothing new or startling. However, it certainly did much to cement the goodwill of its 150 associated schools of music and to inspire the delegates with the importance and opportunities of music in these United States of America.

New Officers and Resolutions

Election of officers and two resolutions concerning the problems of returning servicemen in the field of music, were the final pieces of business.

The resolutions approved the extension of the use of Federal funds in the re-education of musicians home from the fronts, and approved the principle of accepting credits toward degrees for experience gained in Army and Navy training programs. In addition to Dr. Swarthout, other officers elected were: Alfred Meyer, Boston University; Robert Sanders, Indiana University; E. William Doty, University of Texas, and Melvin Geist, Williamette University, Salem, Ore., vice presidents; Albert Riemenschneider, Baldwin-Wallace College, Berea, O., treasurer; Burnet S. Tuthill, Southwestern College, Memphis, secretary. Other appointments were: Earl V. Moore, University of Michigan; George Wedge, Juilliard School of Music, New York City; Arthur E. Westbrook, University of Nebraska, and Price Doyle, Murray State Teachers College, Murray, Ky., commission on curricula; Ottokar Cadek, University of Chattanooga, and Mother E. M. O'Byrne, Manhattanville College of Sacred Heart, New York City, commission on ethics; Milton Rehg, Muskinghum College, Concord, O., Roy Underwood, Michigan State College, commission on publicity.

National Association of Teachers of Singing Founded

CINCINNATI.—After two years of consultation between representatives of three groups, the National Association of Teachers of Singing was organized here on March 23 and 24 with 133 charter members from 22 different states.

A committee representing the American Academy of Teachers of Singing, the Chicago Singing Teachers Guild and the New York Singing Teachers Association has been formulating plans for the national organization which has as its objects: "to establish and maintain the highest standard of ethical principles and practices in the profession"; to "establish and maintain the highest possible standards of competence in the voice teaching profession"; to "conduct and to encourage research and to disseminate resulting information to the profession at large"; and to "encourage cooperation among vocal teachers for their protection, welfare and advancement."

John C. Wilcox of Chicago was elected president. Other officers include Homer G. Mowe (New York), executive vice president; Walter Allen Stultz (Evanston, Ill), secretary; Carl Gutekunst (New York), treasurer; Grace Leslie (New York), registrar. Regional vice presidents named are: Leon Carson (New York), Eastern District; Richard De Young (Chicago), Central; Clifford Bair (Winston-Salem), Southeastern; J. Oscar Miller (Chattanooga), Southern; Albert Lukken (Tulsa), Southwestern. Additional officers will be elected. for the Northern, Northwestern, and California-Western districts.

The official board will comprise the foregoing officers, together with 12 representatives-at-large who will be elected annually with at least one from each district.

Bernard U. Taylor, 464 Riverside Dr., New York City, chairman of the Admissions Committe, will receive applications for membership.

The new organization, according to its announcement offers "a forum for the teachers where all matters relating to their profession can be discussed, decided, and acted on, and it should do much for standards of teaching, for friendly relations between teachers, and generally, for the cause of voice education in America."

LOS ANGELES

By RICHARD D. SAUNDERS

LOS ANGELES.—Winners in the Young Artists Competition of the Los Angeles Philharmonic Orchestra were announced at a dinner on March 25, when the 10 young men and women finalists were guests. Harvey S. Mudd, president of the Southern California Symphony Association, William B. Ryan, general manager of KFI, and Robert L. Smith, general manager and vice president of the Daily News, were hosts, representing the sponsoring organizations.

Paulena Carter, 12-year-old Hollywood pianist, who has appeared with the Meremblum Orchestra, at both the New York and San Francisco World's Fairs and with orchestras in Stockton and Modesto, was a co-winner in the instrumental division. The other winner in this classification was PFC Robert Jamieson, cellist, who has been heard in many Mail Call and Command Performance broadcasts. Miss Carter and PFC Jamieson received $500 war bonds and an appearance on April 8 with the Los Angeles Philharmonic under the baton of Alfred Wallenstein, conductor.

The competition for composers was won by Eldon Davis Rathburn of St. John's, New Brunswick, Canada, with a Symphonette.

Judges in the instrumentalist division were Dr. Louis Woodson Curtis, Dr. Karl Wecker, Emmanuel Bay and Julian Brodetsky. Arnold Schönberg, Alexander Tansman and Arthur Lange were the composition judges.

The San Carlo Opera paid its annual visit, giving nine performances between March 16 and 25 at the Philharmonic Auditorium. Highlights were the singing and acting of Coe Glade as Amneris and Carmen; a luscious Aida by Mobley Lushanya; a superb performance both vocally and histrionically

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her fáther and accompanist, in the chapel at Ream General Hospital, Palm Beach, Fla., where the violinist appeared for service men. While in the South, Miss Sittig has appeared at Army and Navy camps, air bases and hospitals, including Boca Raton Field, Morrison Field Air Base, Camp Murphy and the U. S. Coast Guard Training Station for Spars. Miss Sittig's annual Palm Beach recital was given on March 24.

of Mephistopheles by guest artist Jerome Hines; Sydney Rayner's assured Canio and Rhadames; Elda Ercole's dramatic Santuzza; Mostyn Thomas' ringing Escamillo; Mario Valle's delightful Marcello; Carlo Morelli's polished Giorgio Germont; Stephen Ballarini's pleasing Rigoletto, Harold Kravitt's individual Sparafucile and Colline; and Francesco Curci's characterful Benoit and Alcindoro.

Other Recital Activities

Lotte Goslar's highly entertaining dance recital in the Wilshire-Ebell Theatre consisted of a series of short satiric sketches, each a mood characterization. Miss Goslar was so funny and witty in her pantomime that the spectator often forgot that underlying it all was a very real technique and a gift for interpretation. Gerhard Albersheim supplied excellent piano support.

Ten-year-old Saundra Berkova amazed with her violinistic maturity in recital in the Wilshire-Ebell Theatre, showing both adult comprehension and technique in the Paganini D major Concerto, a Suite by Sinding and shorter pieces. Her father, Marvin Maazel, shared the program with pianistic delivery of a Boogie Woogie Etude by Morton Gould and items by Bach, Chopin, Liszt and Albeniz.

Soprano Morya Dawn, 14, and Pianist Marianne Lewis, 12, gave a gratifying joint recital in the Biltmore Music Room. The soprano showed an appealing tone which presages a future career. The pianist displayed a well-schooled technique and considerable maturity in Bach, Beethoven, Ravel and three American compositions.

Soprano Margaret Searle and Pianist Marie Ravettino came from San Diego for a joint recital under the auspices of the Mary Carr Moore Manuscript Club. The vocalist showed a voice of attractive quality and brought musicianship and feeling to a French group and two sections by composer members of the club. The pianist shone especially in an Arabesque of Debussy and the DeFalla Fire Dance, as well as providing excellent accompaniments.

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PORTLAND, ORE.

The Ballet Theater drew large audiences to the Auditorium with its two performances on March 11 and 12. Of much interest was the local premiere of David Lichine's The Fair at Sorochinsk, adapted from Moussorgsky's opera. Both performances were colorful and entertaining.

Dent Mowrey, prominent pianist-composer of Portland, gave an interesting lecture on March 14 at Central Library hall, under auspices of the Portland Library Association. He surveyed modern music from Debussy to Prokofieff, and played piano illustrations including some of his own excellent works.

Ezio Pinza, basso of the Metropolitan, on March 18 made his first concert appearance here. This superb artist charmed thousands of concert-goers. Overwhelming and well merited was the applause he received. Gibner King was a happy choice as accompanist. The concert was under local management of the Ellison-White Bureau.

Also under Ellison-White auspices, we had the pleasure of hearing Todd Duncan, Negro baritone, assisted by June McMechen, young Negro lyric soprano, at the Auditorium, March 25. Both artists won the appreciation of listeners. In Duncan, America has discovered another great baritone. William D. Allen, Jr., a former Portland resident, was the able accompanist.

Portland enjoyed a short season by the San Carlo Opera Company, when Fortune Gallo presented six performances, including one matinee, at the Auditorium. Works heard were Aida, Traviata, Carmen, Rigoletto, Faust and Trovatore. Among the vocalists who won acclaim were Mobley Lushanya, soprano, Carlo Morelli, baritone, Elda Ercole and Mary Henderson, sopranos, Harold Kravitt, bass, Mostyn Thomas, and Lydia Edwards, soprano. Emerson Buckley conducted with success. The ballet and chorus were much applauded. The series was under the local management of the Ellison-White Bureau.

Leo Silvera, British tenor, and prominent Portland voice pedagogue, has established a bureau here to manage and present concert artists on the Pacific Coast. A feature of his work will be the guidance of young artists in radio and concert.

A colorful event of March 6 was the musicale and tea which the Monday Musical Club gave at the Women's Club for the benefit of its student concert and loan fund. The program was a salute to Mexico, with colored movies of that nation at work and play. Lucille Miller Heimrich was in charge of music for the event, and arranged a fiesta of folksongs by chorus and soloists, Mexican and Spanish dances. A large audience applauded the performers with enthusiasm.

Alfred Mirovitch, noted pianist, is always a welcome visitor to Portland, and his three lectures here on March 13, 14 and 15 attracted many admirers. Mr. Mirovitch also gave a limited number of classes while here. ERNA E. HOEFS

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World Premieres to Feature Eastman School Festival

ROCHESTER, N. Y. — Five sessions make up the program for the Eastman School of Music's 14th annual Festival of American Music from April 24 to 28. Dr. Howard Hanson, director of the school, again will be in charge and concerts will be given both in the Eastman Theatre and in Kilbourn Hall.

World premieres will be given to Burrill Phillips' Declaratives, for women's voices and small orchestra; William Bergsma's String Quartet No. 2; Elliott Carter's First Symphony; Gardner Read's Night Flight; and Douglas Moore's In Memoriam. Initial Rochester hearings will be accorded Joseph Wagner's Dance Divertissement; Edward Burlingame Hill's Sinfonietta for Strings; Virgil Thomson's String Quartet No. 2; Quincy Porter's String Quartet No. 7; and Herbert Inch's Answers to a Questionnaire.

Other novelties include the revivals of MacDowell's Indian Suite, Ernest Bloch's Winter-Spring, Norman Dello Joio's Concertino for flute and string orchestra, Edmund Haines' Symphony in Miniature, two of Charles Martin Loeffler's Five Irish Fantasies, with Mari Taniguchi, soprano soloist; Samuel Barber's Violin Concerto with Jacques Gordon as soloist, and Dr. Hanson's Symphony No. 4.

The festival will conclude with a ballet program, under Dr. Hanson's direction, with Thelma Biracree as choreographer. Miss Biracree and Olive McCue will be soloists. Ballets will be done to Chadwick's Jubilee, Hadley's Dance, Griffes' Poem for Flute and Orchestra, Harl McDonald's Rhumba, John Alden Carpenter's Central Park, Spencer Norton's Prologue to a Dance Suite, and Deems Taylor's Through the Looking Glass.

Participating in the festival will be the Eastman School Senior Symphony, directed by Dr. Hanson; Eastman School Choir, Dr. Herman Genhart; Eastman School Little Symphony, Dr. Paul White; the Eastman-Rochester Symphony Orchestra, Dr. Hanson; the Rochester Civic Orchestra, Dr. Hanson; and the ballet performers.

During the Festival the Gordon String Quartet, directed by Jacques Gordon, will make its first Rochester public appearance under its new sponsorship, the University of Rochester. Besides Mr. Gordon, the ensemble is made up of Walter Hagen, second violin; Kras Malno, viola; and Luigi Silva, cellist.

The opening program will include three a cappella numbers, sung as a memorial to the late Dr. R. Nathaniel Dett.

Eastman School Graduates Join St. Louis Symphony

ROCHESTER, N. Y.—Two graduates of the Eastman School of Music will occupy first chairs with the St. Louis Symphony Orchestra next season. John A. Holmes, will be the first oboist, and Dorothy Ziegler, first trombonist. Miss Ziegler, who received her Eastman School performer's certificate in both trombone and piano, has been a member of the trombone section of the National Symphony Orchestra, Washington, D. C., during the past season.

Faculty Recitals Given at Ward-Belmont

NASHVILLE, TENN.—Recent events at Ward-Belmont Conservatory included faculty recitals by Mary Dann, cellist, accompanied by Elizabeth Wall; Alan Irwin, pianist; and Kenneth Rose, violinist, and Hazel Coate Rose, pianist, in a joint program which included Weldon Hart's Nocturne, dedicated to the violinist. Students of the school united with those of Castle Heights Military Academy in staging two performances of The Pirates of Penzance for the benefit of the Red Cross.

The annual Fine Arts Festival will be conducted during National Music Week and will have as its theme, Music of the Allies.

ROBERT KORST

Robert Korst Teaching in New York and Philadelphia

With the debut of Jane Snow, mezzo-soprano, in Town Hall, New York, on April 25, Robert Korst, vocal teacher and coach, starts another young artist on a musical career. Mr. Korst is now teaching in both New York and Philadelphia, after having served for nine years as director of the opera school and voice department at the Cincinnati College of Music.

Previous to coming to the United States, Mr. Korst taught in Vienna and Berlin with many Americans as students. Among his pupils here have been Joseph Victor Laderoute, Vicki Chase, Margaret Spencer, Elizabeth Wysor, Michael Steward and Ralph Nyland, as well as others who are now teaching in schools and colleges. Among pupils who worked with him in Europe were Martha Eggerth, Gitta Alpar, Margareth Baumer, Frieda Klink, Emmy von Stetten and Hubert Marischka. Mr. Korst retired from an active operatic and concert career and as a Lieder singer in order to devote himself to teaching. He has sung in Berlin opera under Toscanini, Bodanzky, Kleiber, Blech, Zemlinsky and other eminent conductors and for two years was head of the Mannheim Hoftheatre Opera School when Bodanzky was director.

Lucie Lenox Artists Heard

Collins Bane, Scotch tenor, has returned from concerts under USO-Camp Shows auspices including appearances at Fort Dix and Fort Manhouth and is now being heard regularly for the American Theatre Wing and the United Seamen's Club.

Emery Darcy, tenor, recently sang the title role in Parsifal at the Metropolitan Opera House. On Palm Sunday, Mr. Darcy gave a concert at Atlantic City, N. J. On May 21 he is soloist in Town Hall at the Diamond Jubilee program honoring Carl Hardebeck, Irish composer.

Thelma Campbell, soprano, was married recently to Benjamin Nasof, a member of the ski troops of the U. S. Army.

These artists are from Lucie Lenox's New York studios.

Viktor Fuchs Becomes Citizen

Viktor Fuchs, teacher of voice, reports that he has just become an American citizen. This has been an especially busy season for Prof. Fuchs, dividing his time as he does between New York and Philadelphia, visiting the latter city twice weekly. David Titlow, PhM 2c, formerly a tenor of the Philadelphia Opera, a Fuchs artist, gave a concert recently for his Navy associates at Camp Allen, Norfolk, Va. In August, Prof. Fuchs returns to Hollywood for summer classes.

Johnson and Rodgers Speak At Institute of Musical Art

Edward Johnson, general manager of the Metropolitan Opera, and Richard Rodgers, composer of Oklahoma, addressed students of the Institute of Musical Art at recent assemblies. Open discussion followed.

The following students of Carl Friedberg gave a piano program on March 23: Marilyn Hanna, Kay Dadanage, Joseph Erwin, Margaret Taylor, James Leon and Rosalyn Briskin.

Willem Willeke conducted the orchestra in a program of concertos, with Mary Vance, clarinetist, Iris Trebacz, violinist, and Phyllis Prunty, pianist, as soloists.

On March 30 a song recital was given by students from the class of Nora Fauchald. Those appearing were Gertrude Freidlin, Norma Lordi, Helen Stiehler, Ruth Pennell, Fay Green, Lucy Martiesian, Mary Anne von Gemmingen, Louise Whetsel, Geraldine Beitzel and Cecile Le Page.

Pianists from Frances Mann's class heard in a recent program included Anita Gustafson, Phyllis Slotnick, Jary Jane Bornick, Marilyn Beacom, Pauline Kaplan, Elma Alexander, Madeline Stein, Mildred Freed, Arthur Ship, Morton Siegel, Joan Klinghoffer, Saundra Newman and Anita Sixfin.

An instrumental and vocal program was presented recently by Lois Rebuck and Marion Tarter, lyric sopranos; Marjorie Dana, David Jaffe, Ruth Duncan, Susanne Hohenberg, pianists; Peter Tramontana and Gerald Gelbloom, violinists; and Patricia Smith, coloratura soprano.

Juilliard Summer School Courses and Concerts

Plans for the Juilliard Summer School under the direction of George A. Wedge include a special course in piano pedagogy by Guy Maier; a series of lecture-recitals on Bach by Rosalyn Tureck; and a course in contemporary piano music by Marion Bauer.

Katherine Bacon will give six recitals of piano sonatas; Coenraad V. Bos will present songs of Strauss and Hugo Wolf on six afternoons, and Sigismond Stojowski offer the Art and Style of the Greater Chopin. Howard Brockway and Vittorio Giannini will give courses in composition and orchestration.

Kleiber to Conduct at Juilliard

Erich Kleiber, noted symphonic and operatic conductor, has been engaged to conduct four performances, April 28, 29, May 1 and 2, of Mozart's Abduction from the Seraglio, at the Juilliard School.

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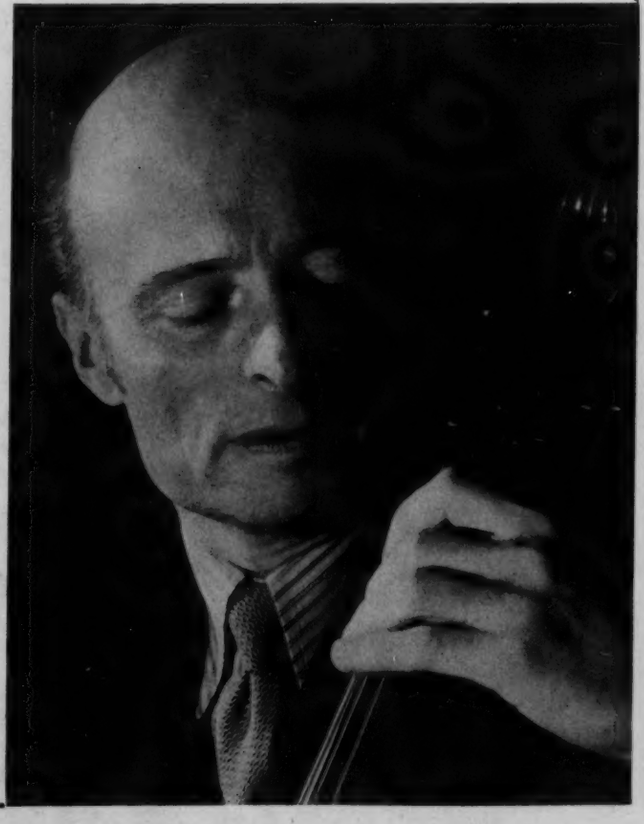
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